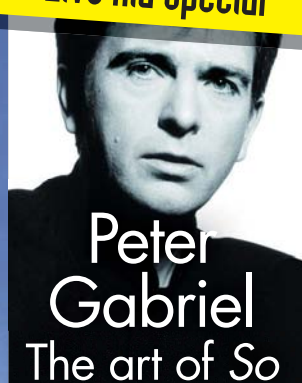
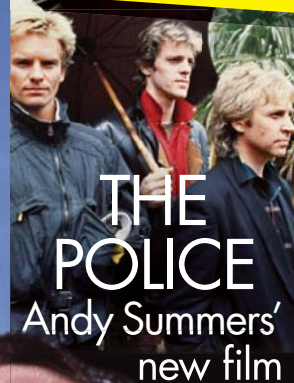


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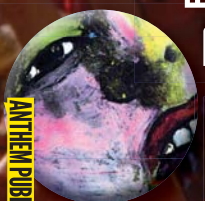
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30 YEARS ON...

BOB, MIDGE, SPANDAU
AND DURAN ON THE
DAY THAT CHANGED
POP FOREVER

SHAUN RYDER

"The Eighties had all got
a bit Rick Ashley...
we wanted to bring
rock'n'roll back!"GEORGE
MICHAEL
From Wham! To
SymphonicaDUSSELDORF
& KRAFTWERK
The Rise of The RobotsINTERVIEWED
Matt Johnson • Paul Young
Marsheaux • Shriekback
Sarah Cracknell • Simple
Minds • Thomas Dolby • The
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WELCOME TO CLASSIC POP

eighties
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WHEN IT COMES TO LIVE AID, ONE THING'S FOR SURE: EVERYONE KNOWS EXACTLY WHERE THEY WERE AND WHAT THEY WERE DOING ON THAT PARTICULAR DAY: 13 JULY 1985. AS FOR ME? I HAVE A BIT OF A CONFESSION. I WAS ON HOLIDAY, AWAY FROM ANY TV OR RADIO SIGNALS, AND SO THE FIRST TIME I SAW LIVE AID WAS TWO WEEKS LATER. A FRIEND HAD TAPED THE ENTIRE THING ACROSS EIGHT E180 VHS TAPES. THE BIGGEST, MOST LIFE-CHANGING EVEN IN POP MUSIC HISTORY, AND I HAD TO WATCH IT ON CATCH-UP.

Consequently I was the first to suggest that we should celebrate Live Aid's 30th anniversary and relive it all over again – or maybe even live it for the first time – with a special feature and souvenir supplement.

We have some of the most iconic portrait shots from on stage, and a minute-by-minute timeline and reminisces from everyone that was there. The timeline is based on the BBC live feed but also takes in the various satellite link-ups from around the world, and the premiers of the specially-filmed pieces like David Bowie and Mick Jagger's *Dancing In The Street* – what was easily the most emotional moment of the whole concert – the documentary footage set to The Cars' *Drive*.

Elsewhere this issue we go in depth with some of the unsung heroes of devious, deviant pop antics: Shriekback. Not least because the first track from their new album sums up the spirit of *Classic Pop*. Take a look for *Now Those Days Are Gone* on YouTube



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for a video which flashes back to images of *The Tube*, Frankie Say, Leigh Bowery, and Siouxsie Sioux.

But that's not to say they're being overly nostalgic. They poetically take on those for whom that past is always more exciting than the future in another new song, *The King Of The Tree*: "The schlock of the new? Let's not rise to the bait. Why should we work with the kind of old fools who can't recalibrate?"

And that really was the spirit of Live Aid too – doing something new and different, and trying to change the future. And I guess we all remember where we were at the time, because we all could feel that history was in the making. As Daryl Hall told us, "In most cases, the things people tell you are significant landmarks in your career you don't realise at the time. But with Live Aid, on the day I thought 'This is huge'..."

Ian Peel, Editor

Ian



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30TH ANNIVERSARY



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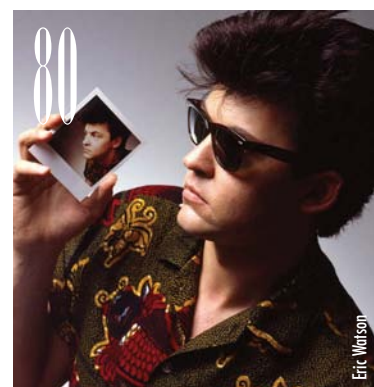
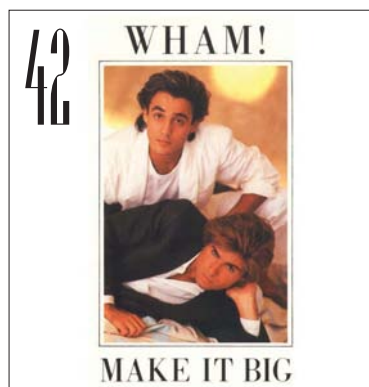
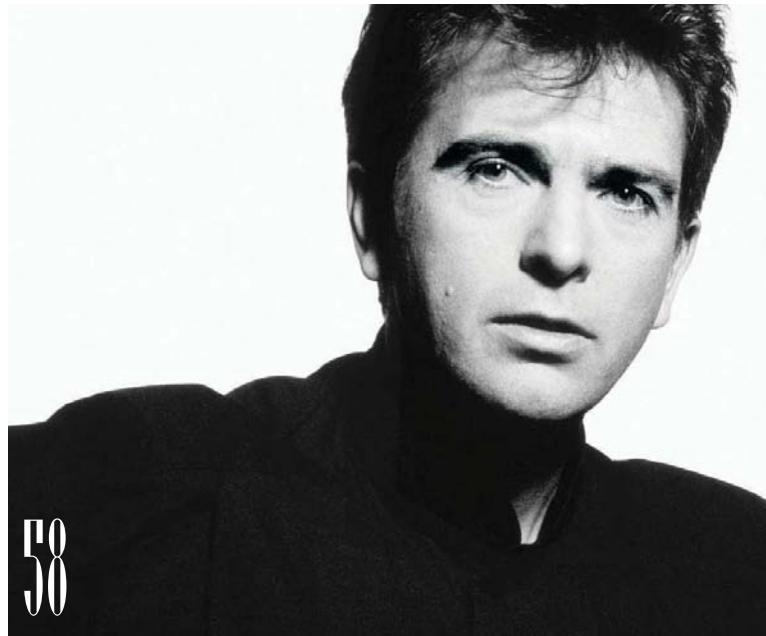
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The Greek electro duo that dared take on Depeche Mode chat with *Classic Pop* about the (re)making of *A Broken Frame*

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New Order, Duran Duran, Janet Jackson and Hurts return with new albums, Boy George goes on reality TV, Prince rocks out at the White House, Neverland up for sale and... will The Police reform?

BURIED TREASURES

Rare box sets from Peter Gabriel, Status Quo and The Police, plus Dire Straits and the first ever CD single

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On the airwaves soon

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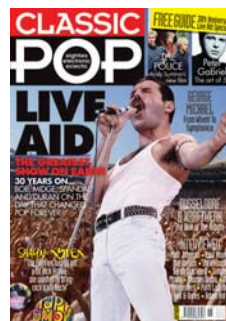
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CLASSIC POP

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WHO'S WHO

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OUR FAVOURITE LIVE AID MOMENTS...

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Madonna singing backing vocals for Thompson Twins

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Wrapped in my duvet and staying up 'late'
to watch Madonna

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Simon Le Bon's false note slip-up during *A View To A Kill*

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Bono taking his mullet for a dance in the photo pit

Paul Lester
Adam Ant

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Forgive me, but it's got to be U2.

Bad is a great great song

Mark Lindores
Madonna*2

Andy Saunders, Art Editor
Queen

Rudy Bolly
Paul McCartney blissfully unaware he is mute
throughout *Let It Be*

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Watching on a black and white telly in a pub in
Crapedy on a canal boat hol.*3

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Dire Straits' *Sultans Of Swing* every time

WATERCOOLER MOMENTS

*1 "I tuned in especially to watch Adam Ant. *Vive Le Rock* is magnificent, and the public are poltroons. I also wish that, like Nick Rhodes, I'd seen Bob Dylan walk into a wall after his noxious mumbling."

*2 "Shrugging off the publication of nude pics in *Playboy*, she was introduced by Bette Midler as "a woman who pulled herself up by her bra-strings, and who has been known to let them down occasionally". She arrived onstage in a heavy coat despite the baking heat, telling the world, "I ain't taking shit off today, you might hold it against me 10 years from now" before delivering a great performance and ending the day singing backup for Thompson Twins."

*3 "The whole occasion seemed bigger than any one performance. And as for Adam Ant – career ending moment – very sad at the time..."

*4 "I was at a friend's party and really felt like we were there even though we weren't."


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OUR CONTRIBUTORS



A fan of Nick Kent, Julie Burchill and Paul Morley, **Paul Lester** always wanted to be a music journalist. He became Features Editor of *Melody Maker*, and later

Deputy Editor of *Uncut*. Since 2007 he has freelanced for *The Guardian*, *The Sunday Times*, *The Independent*, *MOJO*, *Classic Rock*, *Prog*... and *Classic Pop*, where this month he interviews Rose McDowall.



Best known for editing Teletext's music pages Planet Sound throughout the Noughties, **John Earls** has also done pop for *The Sunday People*, *News Of*

The World and, currently, *NME* and the *Daily Star*. John lectures in journalism, writes about football and will one day get that David Bowie interview. This month: Live Aid, Sarah Cracknell, and Paul Young.



Formerly a publicist, label representative and artist manager, **Wyndham Wallace** is a Berlin-based writer whose first book, *Lee, Myself & I* – about Lee Hazlewood, the man behind *These Boots Are Made For Walking* – is out now. He's also subtitled German films for English audiences and sung with Morcheeba. This issue he talks to Marsheaux.

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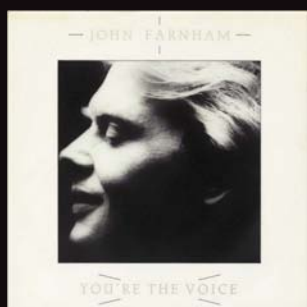
Nick Wilson

POP



New Order's Music Complete

Drum roll, please – New Order's first new studio album in a decade has been named *Music Complete*. The new material lands on 25 September and, judging by *Classic Pop*'s sneak peek, returns the band to their electronic roots, with production by the band, Chemical Brothers star Tom Rowlands, and Madonna stalwart Stuart Price. The 11-track set includes the song titles *Restless*, *Tutti Frutti* and *Unlearn This Hatred*. *Music Complete* also marks a return to the studio for Gillian Gilbert, making this her first album with New Order since 2001's *Get Ready*, while long-term collaborator Peter Saville is behind the artwork. Vinyl junkies are also in for a treat thanks to a limited edition clear vinyl as well as an exclusive eight-piece deluxe coloured vinyl collection that includes the album plus extended versions of all 11 tracks. Live dates will be announced shortly.



No.18

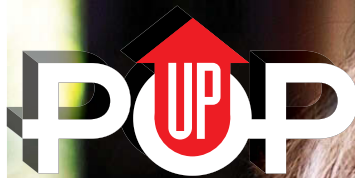
JOHN FARNHAM

YOU'RE THE VOICE

Comedians needing a shorthand for eggie Eighties power ballads can still turn to Aussie singer John Farnham's sole international hit. *You're The Voice* was sung by Peter Kay in his recent charming BBC1 sitcom *Car Share* and was also the soundtrack to the low-speed car chase in Alan Partridge film *Alpha Papa*.

Farnham has been an icon in Australia for nearly 50 years, having begun as a teen-pop idol with novelty song *Sadie The Cleaning Lady* as a 17-year-old in 1967. Ironically, *You're The Voice* initially struggled back home on its release in 1986 as it marked Farnham's change from clean-cut popster to serious balladeer. Its co-writers include *Whiter Shade Of Pale* songwriter Keith Reid, Marvin Gaye's backing singer Maggie Ryder, and Manfred Mann guitarist Chris Thompson.

Once given radio support, *You're The Voice's* parent album *Whispering Jack* topped the charts for 25 weeks in Australia and is the country's all-time biggest-selling album. Since then, Farnham has appeared in musicals such as *Jesus Christ Superstar* and scored No. 1s in every decade from the Sixties to the '00s. Although *You're The Voice* was a hit throughout Europe, it failed to chart in the US, but became a minor hit there when Heart covered it in 1991.



The Police take another breath?

Could The Police be poised for another reunion? Stewart Copeland isn't ruling it out. Asked about the possibility the drummer replied, "We all get along really well, there's no reason not to – so who knows? It's a blank page of history yet to be written." The Police last toured in 2008; "Even the most incredible adventure, when it's time to go home, there's a sense of relief," Copeland admitted. "It was an incredible adventure, but it was all-encompassing. 'Tour-zilla' we called it... we were relieved when we could go back to our families, to our lives, to our own cool stuff."

These days Copeland writes concertos for percussion, but he has also become a Sting fan and adores his most recent work *The Last Ship*. "I got the album and I saw him play it on TV one night, and the next day I could sing you the whole thing. The guy's still got it when it comes to a tune, and the lyrics are just beautiful."

Colin Vearncombe goes back to Black

Wonderful Life hitmaker Colin Vearncombe returns on June 29 under his alias of Black with a new album, *Blind Faith*, created with his long-term writing partner Calum MacColl and funded by PledgeMusic. Since 2009's *Water On Stone* he has written a book of poetry, *I Am Not The Same Person*, and moved to the West Coast of Ireland. "I'm not missing London," he tells *Classic Pop*.



PRINCE'S WHITE HOUSEQUAKE

Prince has received the Presidential seal of approval after rocking the White House. The funk icon was invited by President Barack and First Lady Michelle Obama to play for 500 A-list friends and supporters in June. The top-secret gig was described by a White House official as a "private party for friends and family" and few details are known, but there was a cameo by Stevie Wonder, who performed *Signed, Sealed, Delivered* and *Kiss* with the purple one. Prince recently released a newly mastered version of his Freddie Gray protest song *Baltimore* on iTunes.



Surrender to Hurts

Synthpop aficionados Hurts return with a third studio album, *Surrender*, on 9 October.

The duo have a fine ear for classic pop melodies but this time they have expanded their sound, citing Fleetwood Mac, Steely Dan, and even Motown as influences.

"We decided to see how things would turn out if we enjoyed ourselves!" singer Theo Hutchcraft explains. "It was quite a dark time making the last record, and the content was quite reflective of our state, but once we'd finished it and exorcised the demons our mood shifted quite a lot."

The duo joined forces with Madonna's Grammy Award-winning producer Stuart Price and Ariel Rechtshaid (Haim, Vampire Weekend) to sculpt the new opus, and a first taster, *Some Kind of Heaven*, is available on iTunes now.



NEVERLAND UP FOR SALE

Michael Jackson's famous home Neverland – the 2,700-acre ranch in Santa Ynez Valley which fell into disrepair following his untimely death in 2009 – is back on the market. Inspired by his favourite book, JM Barrie's timeless children's classic *Peter Pan*, Jackson turned the property into a playground when he bought it in 1988, installing a zoo, a train line, a cinema and a funfair.

Colony Capital LLC, who bailed out Jackson in 2008 after he defaulted on the \$24.5 million that he owed on the property, were rumoured to be planning to build a Graceland-like homage to the King of Pop, but now Neverland has been refurbished and is available to you for a cool \$100 million. According to tabloid reports, the ghost of Jackson may scupper the sell-off. Fans claim to have seen the late star moonwalking across the grounds at night; others believe the property should never be put up for sale, as per Jackson's own wishes.



Boy the Seventies!

Boy George is an icon of the Eighties, but it's the Seventies he misses the most. "I'm not really a nostalgia freak," George tells *Classic Pop* ahead of his US tour with Culture Club. "I think you've got to mix it up. I like going to clubs where you meet different people. That's why I love the Seventies... it was the most bonkers time. Cliff mixing with the Pistols. It was mad."

Fans will soon get a peek into George's private life via a TV reality show. "It's difficult to say what it's like – you don't know what it's going to be about until you start filming it, put all the characters in place," he teases. "I've got to have this conversation in a year when we've finished filming."

DURAN TO RUN AND RUN

With new album *Paper Gods* arriving on 11 September, Simon Le Bon is sounding committed. "The big thing is to keep Duran Duran going. I want to make a really serious body of work. That's my big ambition." The band will tour the UK this winter, kicking off at Manchester Arena on 27 November. Pick up the next issue of *Classic Pop* for an exclusive feature!



POP QUIZ

1 New Order's new album is co-produced by Tom Rowlands, a member of which influential duo?

2 Which of the following do not feature on Duran Duran's new album: Lindsay Lohan, Kylie, Janelle Monae, Mark Ronson?

3 The writers of The Gap Band's *Oops Upside Your Head* were recently awarded royalties on which worldwide chart-topper because of their similarity?

4 The Killers singer Brandon Flowers sampled which Bronski Beat song on his recent solo single *I Can Change*?

5 Name either of the two Prince albums released this year.

6 Gary Daly and Eddie London were founder members of which Liverpool band?

7 Stephen Singleton, David Palmer and David Yarritu were members of which Sheffield band?

8 Which Seventies star produced early demos for Kate Bush?

9 Whose first three solo albums were called *KooKoo*, *Rockbird* and *Def, Dumb And Blonde*?

10 As well as *Wonderful Life*, what was Black's other Top 40 single, a No. 8 in 1986?

11 Dieter Meier and Boris Blank make up which Swedish duo?

12 Which band's albums include *The Rise And Fall* and *The Liberty Of Norton Folgate*?

13 The Isle Of Wight Festival organiser hopes to persuade which group to reunite for their 20th anniversary in 2016?

14 Which singer cancelled her Glastonbury and Isle Of Wight appearances as she underwent vocal cord surgery?

15 MJ's single *Leave Me Alone* was originally the CD-only bonus track on which album?

HOW DID YOU DO?

13-15 The Winner Takes It All

10-12 I Should Have Known Better

6-9 I Feel For You

0-5 Give It Up



BURIED TREASURES

Rooting around those boxes of junk in your loft may turn up more than you hoped for. While many vinyl releases from the Seventies, Eighties and Nineties are worth next to nothing – nostalgic value aside, of course – some could land you a small fortune, should you choose to part with them. Here, we take four rare artefacts to the experts at 991.com and ask them for a valuation. Browse their online store at www.991.com... and get **15% off using voucher code CP150115**.

THE POLICE

POLICE BOX + OBI

These individually numbered Japanese-market box sets dating from 1987 include no less than 10 gold vinyl 7" singles, each in a different colour custom title sleeve, plus a non-playing 7" picture disc, all housed in a handsome wooden box. The run was limited to just 3,500 copies.

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STATUS QUO

COMPACT DISC BOX SET

1991 Japanese 42-track four-CD box set, Vertigo PHCR-3129-32, made up of the albums *12 Gold Bars*, *12 Gold Bars Vol II*, *Live At The NEC* and the Japan-only *Tokyo Quo*, all in a blue card slipcase picture box complete with a lyric/picture booklet. A rare box indeed.

VALUE AROUND £150



PETER GABRIEL

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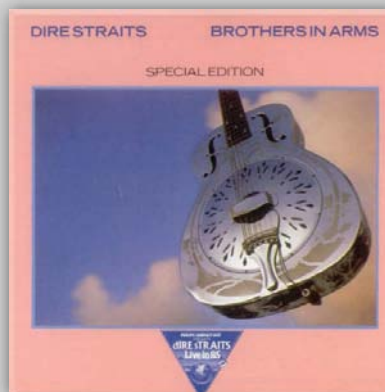


DIRE STRAITS

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1985 UK Special Edition four-track CD single pressed in West Germany, featuring the Short and Full Length Versions and also including a live version of *Going Home* and *Why*, complete with picture sleeve. Of extra significance for collectors: this was the first-ever Compact Disc single.

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ANSWERS 1) The Chemical Brothers 2) Kylie Minogue 3) Mark Ronson's Uptown Funk 4) Smalltown Boy 5) Art Official Age and Plectrumspectrum 6) China Crisis 7) ABC 8) David Gilmour 9) Deborah Harry 10) Sweetest Smile 11) Yello 12) Madness 13) The Spice Girls 14) Jess Glynne 15) Bad

Janet's new escapade

Janet Jackson's relationship with her famous family forms the inspiration behind her first new music in seven years. *Unbreakable*, due out later this year, is the star's first since the passing of brother Michael and all about "the human spirit, love, marriage, Janet's precious family and her fans". In typically theatrical Jackson fashion, a statement was issued that reads "The music icon wants her message to the world to be that through mistakes, pain and loss, the bonds of love are Unbreakable. Janet is making history by becoming the first female African-American recording artist to

form her own label, christened Rhythm Nation, a partnership with BMG." The statement goes on: "At Rhythm Nation Janet plans to offer a home to both new and established recording artists. The partnership with BMG makes Janet Jackson the biggest worldwide superstar yet to quit the traditional record label system for a so-called artist services deal, designed to put artists in the driving seat. Unlike a traditional record deal, under an artist services deal the artist retains ownership of their recordings and full oversight of all costs and revenues." Janet's world tour is expected to reach Europe in 2016.



Peter Gabriel 'Car'
by Storm Thorgerson

Signed by
Storm and Peter

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Church Of Miami

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DURAN DURAN

Paper Gods

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VANGOFFEY

*Take Your Jacket Off And
Get Into It*

New album 11/9/15

NEW ORDER

Music Complete

New album 25/9/15

DAVID BOWIE

Five Years: 1969-73

12CD box-set 25/9/15



GUTHRIE'S UNIQUE SOUND

Rob Guthrie, formerly of Cocteau Twins, lends his ethereal touch to the new album by Jay-Jay Johanson, *Opium*. The Swedish songwriter has known Guthrie since 1997, describing him, "a great man with a unique sound". New track *Scarecrow* is just a taste of what the two have been working on lately; "Our first collaboration was *She's Mine But I'm Not Hers*, a song off my second record," Johanson says, "and we also worked on *Far Away* and *Escape*, two tracks on my third record, *Poison*. Our most productive session was roughly a year ago now, in a studio near Rennes. We did five tracks and the first one we finished is *Scarecrow*." More material is expected in 2016.

Spandau fight for themselves

After almost six months on the road, Gary Kemp thinks Spandau Ballet have never sounded better. "Five years ago, that was just putting our toe in the water," he says. "This is the best show we've ever done. It's the most relaxed, everyone is respecting each other, the audience are responding because of that." Despite scoring some of the most recognisable hits of the Eighties, Kemp wants Spandau's legacy to be about live shows rather than his songwriting.



"We're one of the best live bands in the world," he says. "We do a good show, and that's what we're about – although I think the three new songs we did with Trevor Horn capture our energy better than ever before." Spandau hope to begin recording a new album next year.



Geldof gives gong away

Bob Geldof and Midge Ure, receiving a Special Anniversary Award at the Ivor Novello ceremony for *Do They Know It's Christmas?*, swiftly gave their prize away. Geldof paid tribute to others, singling out former Universal UK boss John Kennedy, a Band Aid lawyer, who forced through EU legislation that allowed money to continue to be raised after the stated deadline. "It's not a great song," Geldof pointed out. "When I called Paula [Yates] on *The Tube* she was standing beside Midge. He said, 'You come up with something; so will I'. I came up with something I think we can all agree is miraculous – he came up with, frankly, the *Z-Cars* theme. But he made it real. It was a device to do something vital, because to die of want in a world of surplus was intellectually absurd, economically illiterate and morally repulsive."

U2 HONOUR TOUR MANAGER

U2 have paid tribute to their late tour manager Dennis Sheehan, who suffered a fatal cardiac arrest earlier this year. The band's friend and colleague died in his room at the Sunset Marquis Hotel in Los Angeles on 27 May following the first of U2's five shows at The Forum. Sheehan, who began his career with Patti Smith and Led Zeppelin, worked with U2 for more than 30 years. Paramedics were called to his room after he went into cardiac arrest in the early hours of the morning, and he was pronounced dead at the scene. Bono wrote on the band's website on the same day, "We've lost a family member... we're still taking it in. He wasn't just a legend in the music business, he was a legend in our band. He is irreplaceable."



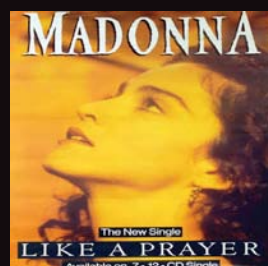
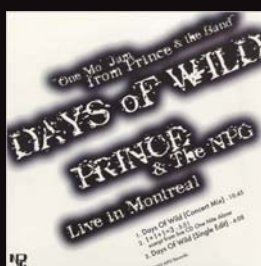
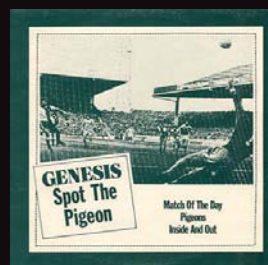
The Bowie Temptation

Being asked to be Bowie is the best present Glenn Gregory has ever received. The Heaven 17 man sings the songs from *The Man Who Sold The World* live as part of Tony Visconti and Woody Woodmansey's Holy Holy project – but it all came as a shock. "It was 16 May, my birthday, and I got a call, but my boy Louie was running around shouting with his friend James, and I didn't hear what was being asked of me. I thought Tony Visconti wanted me to sing the song *The Man Who Sold The World* at a one-off concert. I replied, 'I'd love to, which singers are doing the others?' 'No one,' said Tom [Wilcox, show organiser], 'Tony and Woody want you to sing the whole album, and if you're up for it, a few more songs for the second half.' 'Are you sure?' I replied. 'I can't be David Bowie!'" Yes you can, Glenn...



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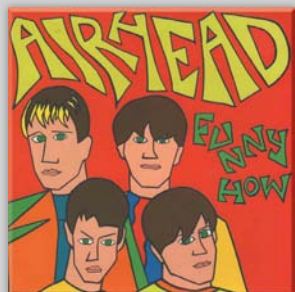
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LOST & FOUND



No.18 FUNNY HOW AIRHEAD

Initially sounding like baggy wannabes in the era of the Madchester come-down, Kent quartet Jefferson Airhead morphed into timeless Monkees-style euphoria when Adam And The Ants/Bow Wow Wow bassist Leigh Gorman produced their early singles. Although they had to drop the 'Jefferson' prefix after threats by Jefferson Starship, the infectious *Funny How* was their peak. The song is still occasionally played on 6 Music, and it was used as the intro music on *Match Of The Day* years after its release in 1991.

Next single *Counting Sheep* became Airhead's sole Top 40 hit, reaching No. 35, but despite their album *Boing!* managing to climb as far as No. 29 in the charts, the band was dropped by Warner. Singer Michael Wallis formed a new line-up, but the darker-sounding single *That's Enough* in 1993 proved to be their only release.

After a brief return to the live stage in 1996, no more was heard until 2007, when a petition at airheadonline.co.uk was established to get *Boing!* reissued, and the campaign finally bore fruit five years later when it appeared on iTunes. Meanwhile, the original line-up reformed in 2008 to play *Funny How* and *Counting Sheep* at the wedding of the band's drummer Sam Kesteven.



Gift enjoying the good stuff again

Roland Gift will be a welcome highlight on the summer festival circuit again this year. "It's not like I've been away from it totally. It's all I've ever done, really," Gift says. Fine Young Cannibals broke up 1992: "It was tricky," he explains. "We didn't really split, we just kind of stopped – but it doesn't happen quickly. When you're in a group you're also signed as an individual, and while the record company may not be able to relate to you in the way that they could relate to you as a group, they don't want to let you go, just in case, so it gets a little bit sticky." It was the success of *The Raw & The Cooked* that finally drove the Cannibals apart: "The record company hadn't experienced that kind of success, nobody in the group had. Pressure came from people thinking that the next album had to sell more than the one before, and that's such a short-sighted way of approaching things."



THE BIGGER PICTURE

Wet Wet Wet will celebrate the 20th anniversary of their huge No. 1 album *Picture This* with a 17-date UK arena tour. The Big Picture Tour kicks off in February 2016, reaching as far south as Plymouth and all the way north up to Inverness. "We've been working on new material as well as looking into the archive," bassist Graeme Clark reveals, "and we're looking forward to playing plenty of songs from *Picture This* alongside many other favourites." The album will be re-released and remastered in two formats, including a super deluxe three-disc set with DVD.

Don't ever forget...

Simple Minds celebrated the 30th anniversary of their huge US breakthrough hit earlier this year by performing at the Billboard awards to celebrate three decades of *The Breakfast Club*, the cult John Hughes movie which spawned *Don't You (Forget About Me)*. However, the Scots actually thought The Psychedelic Furs should have recorded the Keith Forsey/Steve Schiff song instead. Kerr said, "The demo sounded like a Psychedelic Furs song. But we're kind of glad they didn't do it! I don't think anyone knew either the movie or the song would become so iconic – not just for one generation, but probably two. No one knew."



GODFATHERS of POP

— M A T T J O H N S O N —

As he gears up for an appearance at Festival No. 6 in September – though speaking, as opposed to performing – we talked to the increasingly prolific Matt Johnson about new book, soundtrack, documentary and reissue projects from the man that is The The...

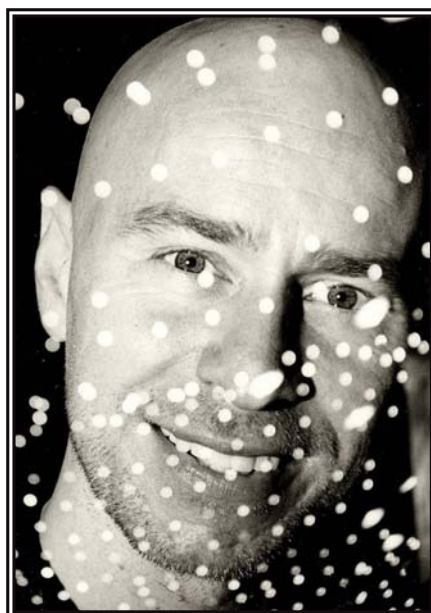
We broke the news of a new The The album in our March issue, but you're also in the middle of making a political documentary.

It's for Radio Cineola, the imaginary shortwave radio station I broadcast from my website. I'm co-producing with Johanna Saint Michaels and the film is being funded by the Swedish Film Institute, amongst others, including my own Lazarus company. The making of it will take up much of this year...

I also have another couple of books in production for my publishing company, Fifty First State Press. I'm working on one with my older brother Andrew on his artwork as Andy Dog, for my record sleeves plus much of his other work too. My dad has also now completed the prequel to his *Tales From The Two Puddings* book which I edited and published in 2012. We're a tight family, as you can probably tell.

It feels like you're becoming more and more prolific, in areas other than music, since *NakedSelf* back in 2000...

One of the reasons I quit music back in 2002 was that I found myself becoming increasingly disillusioned at having been trapped in so many terrible contracts (recording, publishing and management). So, rather than just crank out recordings that had no passion left in them I turned down every single offer of new recording contracts (and there were quite a few) and just walked away. I decided to concentrate on my business interests



outside of music in order to make myself completely financially independent of the industry so that when (or if) my passion for music did finally return I'd be able to come back on my own terms – funding myself, fully owning all of my rights, and releasing through my own companies.

The The won our Box Set Of The Year award this year. What have been your favourite box sets?

I do love a nice box set and some of my favourite collections over the years include The Velvet Underground, Can, The Beatles, Miles Davis, Hank Williams, Frank Sinatra and the Smithsonian collection of Alan Lomax recordings. I retrieved my old Seventies/Eighties hi-fi system from storage a few years ago and had it overhauled, including a Thorens TD-147 deck, Quad amplifiers and huge Tannoy York speakers, and listening to vinyl through a complete analogue system is a real treat for the ears, especially with older, high quality recordings where the recording chain was obviously pure analogue.

In our initial review of your box set I was quite harsh about the analogue look and intentionally weathered artwork. What's your take on that?

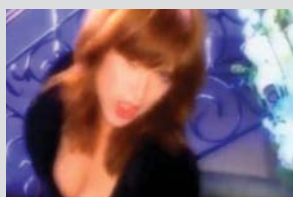
Cally, my designer, has designed the sleeves for countless artists over the past few decades and he has a very hand-made style. Using old-school techniques and distressing and weathering materials is one of his trademark tricks. I imagine most well-loved original copies of *Soul Mining* would look similarly worn.

When a lot of The The fans think of *Soul Mining*, their thoughts turn to *The Pornography Of Despair* and the extra tracks on the original cassette edition...

The extra tracks on the *Soul Mining* cassette were actually re-recordings of *The Pornography Of Despair* rather than the original album itself. *The Pornography Of Despair* was the follow up to *Burning Blue Soul*. I paid for it out of my own pocket and by begging, stealing and borrowing studio time. When I signed with CBS they wanted a follow up to *Uncertain Smile* so I decided to re-record the songs to try and make them more commercial. Apart from *Perfect*, which was re-recorded at least twice and became the follow up single, I was never happy with the rest. They fell in-between the more experimental original versions and the commercial recordings CBS wanted, so they were just used as b-sides for the *Soul Mining* singles. I didn't include them on the anniversary box set because they weren't intended to be part of *Soul Mining* in the first place and I wanted to maintain a purity to it. However, I will release the original, more experimental *Pornography Of Despair* album through my own label as soon as I have located one of the missing multi-tracks. It sounds closer to *Burning Blue Soul* than to *Soul Mining*...

Ian Peel

THREE VIDEOS
FROM HOLLYWOOD
DIRECTORS HONING
THEIR SKILLS ON POP



I TOUCH MYSELF

DIVINYLS

Some of it's in moody black-and-white, but Michael Bay's 1991 performance video for Aussie duo Divinyls has none of the explosions soon to be his trademark in *Armageddon* and *Transformers*.

www.youtube.com/watch?v=wv-34w8kGPM



PLANET EARTH

DURAN DURAN

Later an action-film director with *Highlander* and *Blue Ice*, nobody captured Eighties artists better than Russell Mulcahy, who worked with Duran, Spandau, Elton, Bonnie Tyler, and Queen.

www.youtube.com/watch?v=8NF6Qa84mno



WE DON'T HAVE TO TAKE OUR CLOTHES OFF

JERMAINE STEWART

Before *Seven* and *The Social Network* David Fincher made lavish Madonna and George Michael videos, but before those came this 1986 kitsch joy, all bow-ties, tuxedos and slick moves.

www.youtube.com/watch?v=HWZisnZ-RGE



Maximom Prefab

Prefab Sprout's Wendy Smith puts in a rare guest appearance on the new album by Paul Smith & The Intimations. The Maximo Park singer's latest solo project *Contradictions* arrives 21 August, combining North Easterly charm with the grit of Brooklyn's NYC coast. "I only want to release music that adds something new to the world, however small," Smith says, "and this is an alternative pop record that fulfills my own criteria." Since leaving Prefab in 2000 Smith has been working for the Sage Gateshead and also with community-based music-making projects.



LAUPER'S FUN TIMES

Cyndi Lauper was the over the moon to be inducted into the Songwriters Hall of Fame in June by pop whippersnapper Carly Rae Jepsen, who sang *Time After Time*. The Queens native was struggling as a waitress when she got her first record deal in 1982, but they weren't interested in her songwriting. "I had to wrestle my way onto my own album," Lauper remembers. "They said: 'You should just stand there and sing. You should dress like Katrina and the Waves'." I still can't believe I make a living making music," she added. "I'm blown away."



Another Big Idea

If you're taking a stroll on a UK beach over the next few months, don't be surprised to trip over Martyn Ware banging a couple of shells together.

The Human League and Heaven 17 founder has ditched his synths to make new music using sounds from the UK coastline, teaming up with the National Trust for Sound Of Our Shores, a project which aims to encourage the general public to record the sounds that shape and define our relationship with the coast. "I've had a deep connection with the coast all of my life," Ware explains.

"As a kid growing up in Sheffield, we'd go on family holidays to Scarborough or Skegness; I can still remember the sounds that filled our days at the seaside. There's something emotionally deep about our connection with the coast which has shaped our identity. I want to capture the sensory nature of the coastline, reflecting the diversity and beauty of the sounds of our shores."

Want to join in? You can upload your own sounds onto the first-ever UK coastal sound map, hosted by the British Library. Submit your recordings by Monday 21 September and Ware will pick the best to create a brand new piece of music for release in February 2016.

GODFATHERS of POP

— S H A U N R Y D E R —

Fresh from reuniting Black Grape for a tour and releasing a solo single as SWR, Shaun Ryder hits the festivals with Happy Mondays before a 25th anniversary tour of their landmark album *Pills 'N' Thrills And Bellyaches*. How is the one-time arch caner enjoying being so busy?

Black Grape's 1998 split was so messy that you once accused rapper Kermit of injecting heroin into his penis. How did you ever get back together?

I'd been keeping my eye on him, bumping into him at Snoop Dogg concerts, watching him get in a better and better place. When I was reminded that it was 20 years since our first album *It's Great When You're Straight... Yeah*, I thought "You know what, let's do it." The guy's loving life. I call him Paul now. He's 50, I can't call him Kermit when he's 50.

Will Black Grape do a new album?

Definitely. We had a jam and we've got a few ideas. Really, Black Grape is just me and Paul. We're talking to producers and we'll get in the studio next year. With a new Happy Mondays album, there's five people who've all got a lot to say. I want to do a new Mondays album, our Paul [guitarist Paul Ryder] is up for it too, but God knows when it'll happen.

But you did make a new Happy Mondays song, *Oo La La To Panama*, for the TV show *Singing In The Rainforest*...

True, and it showed it doesn't need to be difficult. I thought getting the Mondays out together in Panama would be a good bonding experience, and it was. There was only one argument. When we did the press shots at the end, they wanted us to pose with our instruments while standing in the jungle water. My brother Paul, at 50 years old, decides that wasn't



cool. Now, I can see if we're all 18, that might not be cool. But in your fifties, who cares? I'm going "Come off it!", so there's a big argument. But it was fine, all done and dusted dead quick.

How would the 18-year-old Mondays have coped in the jungle?

Fine. We'd have all been sat around taking class As.

Were the Mondays really as chaotic as the press made out?

We played up to it. The Eighties had all got a bit Rick Astley. No disrespect to Rick, my missus thinks his songs are fantastic and I love him, but we wanted to bring rock'n'roll back. We smoked weed, took certain party drugs and we weren't shy about saying it. It seemed to shock, and we knew the value of those headlines. We didn't want to disappear, so we gave the press what they wanted.

Was there a point when that cartoon image took over?

I think serious drug habits took over.

What inspires you to write now?

Same as ever – walking down the street, watching the news, funny stories I hear off people. I do what I do, then people say it sounds like a Mondays or Black Grape track. It's weird – every album we did was completely different, so what is a 'Mondays song'?

Does it feel like 25 years since *Pills 'N' Thrills...* came out?

Our *Bummed* album from 1988 seems like five minutes ago and the first Black Grape album feels like I went to bed for an eight-hour sleep and when I woke up, suddenly I'm 52. Yet *Pills* feels like 10 lifetimes ago. I've no idea why, but time is a funny f***er like that.

Your solo single *Close The Dam as SWR* is the best thing you've done in 15 years...

Thanks. But it's probably the only thing I've done in 15 years! I can't wait for people to hear the album next year. I made it with Quincy Jones' grandson Sunny Levine. He's a genius, music is in the blood. He was a teaboy in the studio with his granddad when he was three.

What new music excites you?

My life is taken up with my six- and seven-year-old girls, so when I hear music it's Taylor Swift and Miley Cyrus. I laugh when I see the "What are they doing to our kids?" headlines about Miley twerking... they're the same ones you had about Madonna or Elvis. If they weren't getting those headlines, they wouldn't be doing their job right. My lad went to university listening to hip-hop, but he's come back all Acid Housed up, playing beats that sound the same as 20 years ago. I think the youth should get something new. **John Earls**

*** Black Grape play Festival No 6 and Happy Mondays play *Beautiful Days* and *ParkLive***

TRANSMISSION

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ARE A-HA BETTER TOGETHER OR SOLO? DOES ANNABELLA HAVE MORE OF THE SPIRIT OF BOW WOW WOW, EVEN NOW? SHOULD SUSAN ANN SULLEY HAVE MORE LEAD VOCALS? IT'S ALL IN YOUR LETTERS (A GROUP EFFORT)...

Email ian.peel@anthem-publishing.com



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"A SHIMMERING, ELEGIAC BEAUTY"

Thanks for the A-ha retrospective – a piece focusing more on the music than the cheekbones was long overdue. Just one point of contention (but a large one): *Memorial Beach* a "weak" album? It may lack their signature skyscraping pop anthems, but it more than compensates with a shimmering, elegiac beauty, with *Dark Is The Night*, *Cold As Stone*, *How Sweet It Was* and the title track among the best songs they ever wrote, in my opinion. You could definitely do worse than re-visit it.

PAUL KIRKLEY, CAMBRIDGE

"CLASSIC FLOP"

A-ha are one of the bands that only mean something when they're together. Everything they did as a band is between good and genius. Everything they did separately is classic flop.

JIM LEBER

"MORE SUSAN SONGS"

Thanks so much for your interview with Susan Sulley, always my favourite member of Human League. You commented that *One Man In My Heart* was her only lead vocal. Just wanted to point out that she has contributed lead vocal in a handful of other tracks, most recently *Never Let Me Go* from *Credo*. In addition, *Never Give Your Heart* (from *Secrets*) and *A Doorway?* and *Rebound* (both from *Romantic?*). Just giving credit where credit is due! Hope there are more Susan songs in the future.

SCOT WINGENBACH, USA

"STILL VERY MUCH ACTIVE"

I'm writing to *Classic Pop* to share some news about Annabella of Bow Wow Wow. I recently had the honour of completely redesigning her official website to bring it up to date and incorporate lots of multimedia elements. Since 2015 is the 35th anniversary of Bow Wow Wow, it's perfect timing.

Annabella no longer performs with Bow Wow Wow, but Bow Wow Wow (that is, original bassist Leigh Gorman and a hired singer from another band) still tours. Fans are often disappointed because they buy tickets expecting to see her. Bow Wow Wow shows are often promoted using her image even though she's not in the band anymore.

One of the main reasons to re-launch her site was to inform fans that she is still very much active, performing her own shows as well as on bills with ABC, Boys Don't Cry, Psychedelic Furs, Dramarama, The Church and other Eighties greats.

She also just appeared on Tom Green's Webovision giving a great interview alongside comedian/filmmaker Gregg Turkington, who is a big fan and brought his collection of vintage Bow Wow Wow vinyl. She now has a part in his

upcoming film, *Entertainment*. She told me she's getting ready to release some new material which will be available on her Reverbnation page.

ANTHONY DEVITO, ANNABELLALWIN.COM

"A FEW NIGGLY ERRORS"

Still enjoying the magazine but a few niggly errors in the latest issue. In the Basildon feature; Yazoo weren't known as "Yazz" in the USA but "Yaz", though initial copies of their first single there were credited to Yazoo. That single was *Situation* which wasn't the B-side to *Don't Go* in the UK, it was the B-side to *Only You*. Vince's collaborator in The Assembly wasn't Daniel Miller, it was EC (Eric) Radcliffe who was the engineer and later owner of Blackwing Studios where a lot of Mute acts recorded, and after whom Yazoo's debut album *Upstairs At Eric's* was named.

IAN HARRIS, LONDON

"SOME OBJECTIVE CRITERIA"

I have written once before – and hope it is okay to write again. Take it as a sign of my complete adoration of and enthusiasm around your magazine. I love it – it is by far the best subscription ever. Two things are on my mind: 1) Suggestions for albums I would love to get covered in your Classic Album section. 2) A comment on the one thing that annoys me in your magazine.

Here are some suggestions on great albums I would love to read about in your great Classic Album section: Culture Club's *Colour By Numbers* (but also *Waking Up With The House On Fire*, *From Luxury To Heartache* and *Kissing To Be Clever* could be interesting), Dead Or Alive's *Youthquake*, Wham!'s *Make It Big*, Visage's *Visage*, Bronski Beat's *The Age Of Consent*, Yazoo's *Upstairs At Eric's* or *You And Me Both*, Jimmy Somerville's *Read My Lips*, Marc Almond's *Enchanted* (or basically any of his solo albums). Just some suggestions – and no bad feelings if all are rejected!

The only thing that has several times annoyed me in your magazine is the lack of objectivity in your countdowns (greatest albums, singles, best songs from artists, etc). In my view, these articles are biased towards writers' own personal opinions. It should be possible to have some objective criteria for these articles, eg. sales figures, chart placings, weeks in chart, number of countries the song/album charted in, etc. It is okay to have some subjective criteria like 'social impact' or 'creative impact' but they should only be a part of the reasoning behind the countdowns/choosing of songs. You might disagree – but just a suggestion. Thanks for the magazine.

CARSTEN ELMOSE, DENMARK



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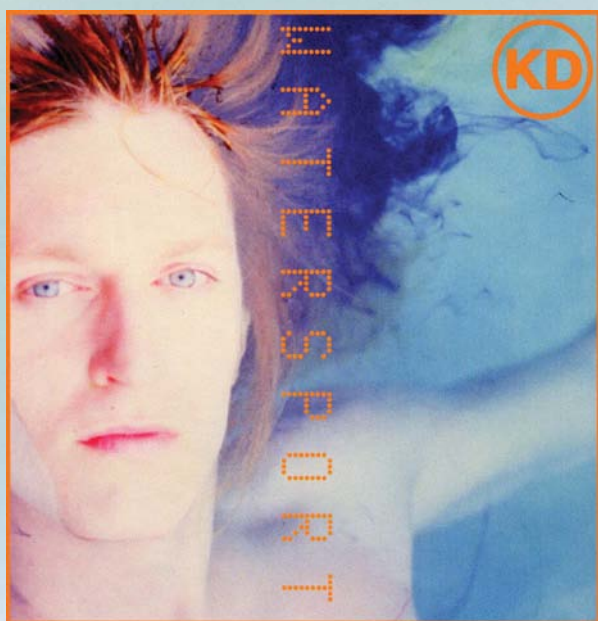
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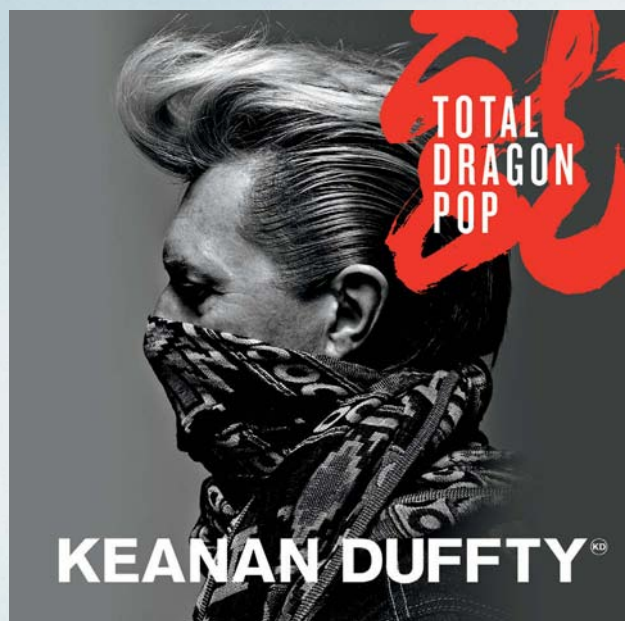
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Oh, gawd! Are you trying to bankrupt me @hmvtweets & @ClassicPopMag with an '80s music aisle? So much I want! M x

 **@MR_PWL**

@ClassicPopMag Hope you will be reviewing Hazell Dean's new album Nightlife. It's awesome :)

 **@EarlsJohn**

@jodywatley Thank you for the @ClassicPopMag interview earlier, a pleasure to meet you and the band. Great show too!

 **@jodywatley**

@EarlsJohn @ClassicPopMag It was great to meet you in person! Thank you

 **@Blueboy1968**

Brilliant article on Lloyd Cole in @ClassicPopMag well worth a look, if you don't read this magazine, why not? You r missing out completely

 **@Baldo1974**

@ClassicPopMag I love your magazine, I would like you to publish an article about #SigueSigueSputnik, thank you.

 **@greycloudbear**

@ClassicPopMag that's the worst cover pic ever! (the trophy should have been the cover!)

 **@dicko1862**

@ClassicPopMag how about selling book binders so we can keep our magazines in excellent condition?

 **@ThereseEikum**

Must admit I'm quite proud of being Norwegian. @ClassicPopMag @magnef @mortenharket

 **@My80'sSingles**

@ClassicPopMag Vice Versa interview was the greatest surprise ever. Standing ovation via Twitter

FACE TO FACEBOOK



Thanks for profiling my hometown of Minneapolis in So Much To Answer For. Prince put us on the pop music map. Before that, if you were an adolescent growing up in Minneapolis in the Eighties, you were constantly bombarded with pop culture coming out of Los Angeles and the Southern California area, with Sean Penn playing Jeff Spicoli in *Fast Times At Ridgemont High*. Growing up in Minneapolis in the Eighties was like growing up in Liverpool during the Sixties as well as San Francisco during the Summer of Love. *Purple Rain's* debut was a VERY big deal back then. As for First Avenue, the venue celebrates its 45th anniversary this year. You can read about it in Mpls.St.Paul Magazine. God bless you guys. DANA WARD CARLSON



Loved your review on the new Black album *Blind Faith* though personally I'd have given it 5 stars. Give it another listen, it gets better with every play. Could this be an early contender for album of the year...? Saw Black live recently in Liverpool and must admit Colin Vearncombe sings just as beautifully as he did in the Eighties (if not even better.) SIMON MCNELLY



Just got the latest edition on my way back to NYC from Heathrow. Great job. It's the only mag that has GREAT content cover to cover. CHAD D COMER



Love your magazine, been a loyal subscriber since issue #2. Still very curious though about the glaring omission of The Cure? I'd also love to see a story about Brit classic pop bands that were more successful in the States (ie. Naked Eyes, Flock Of Seagulls, Modern English, post-Lexicon ABC, etc). I think when we heard the music on our alternative stations over here, we automatically thought they must be huge in England! Still astounds me that Heaven 17's *Let Me Go* and ABC's *Be Near Me* were not huge hits. ANDY JAMISON-LEGERE



Please, please cover *Architecture & Morality* by THE best band in the world (or *Dazzle Ships* or anything by them) for Classic Album! I said in a previous post that I was beginning to love your magazine as I don't listen to anything other than Eighties (or bands that are still going or bands that have an Eighties influence)! I'm a subscriber because I now LOVE it. CLARE BARBER

INSTAGRAM

#CLASSICPOPMAG



thereseeikum

I only ever have time to read @classicpopmag at the hairdresser! #classicpopmag #frisør #hairdresser



pat4eng

A-ha 30th anniversary #classicpopmag #coolpatrick #80's #huntinghighandlow



andrewjohnt

Last *Mad Men* (sob) & *Classic Pop* A-ha reunion = amazing Friday night #madmen #januaryjones #classicpopmag



tschibbe

Yellow Magic Orchestra – *Technodelic* 1981 Nice one! #ymo #vinylfreakfoundation #classicpopmag



ajfeses

#paulmccartney #birthdayboy #60s #70s #80s #90s #00s #classicpopmag



dipnasty90

Scott Walker vinyl reissue through 4 Men With Beards #vinyl #vinilo #vinyladdict #vinylcollector #classicpopmag



elis144

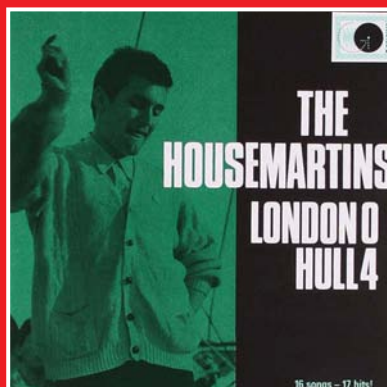
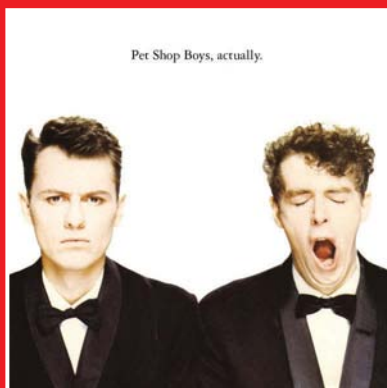
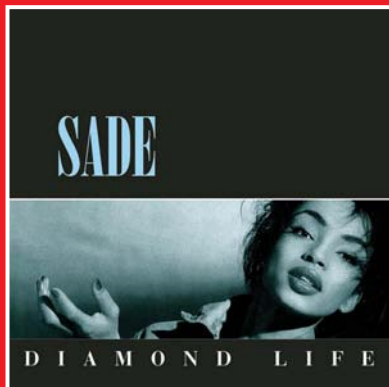
I need the 1980's man #bands #1980s #wronggeneration #classicpopmag



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LIVE AID

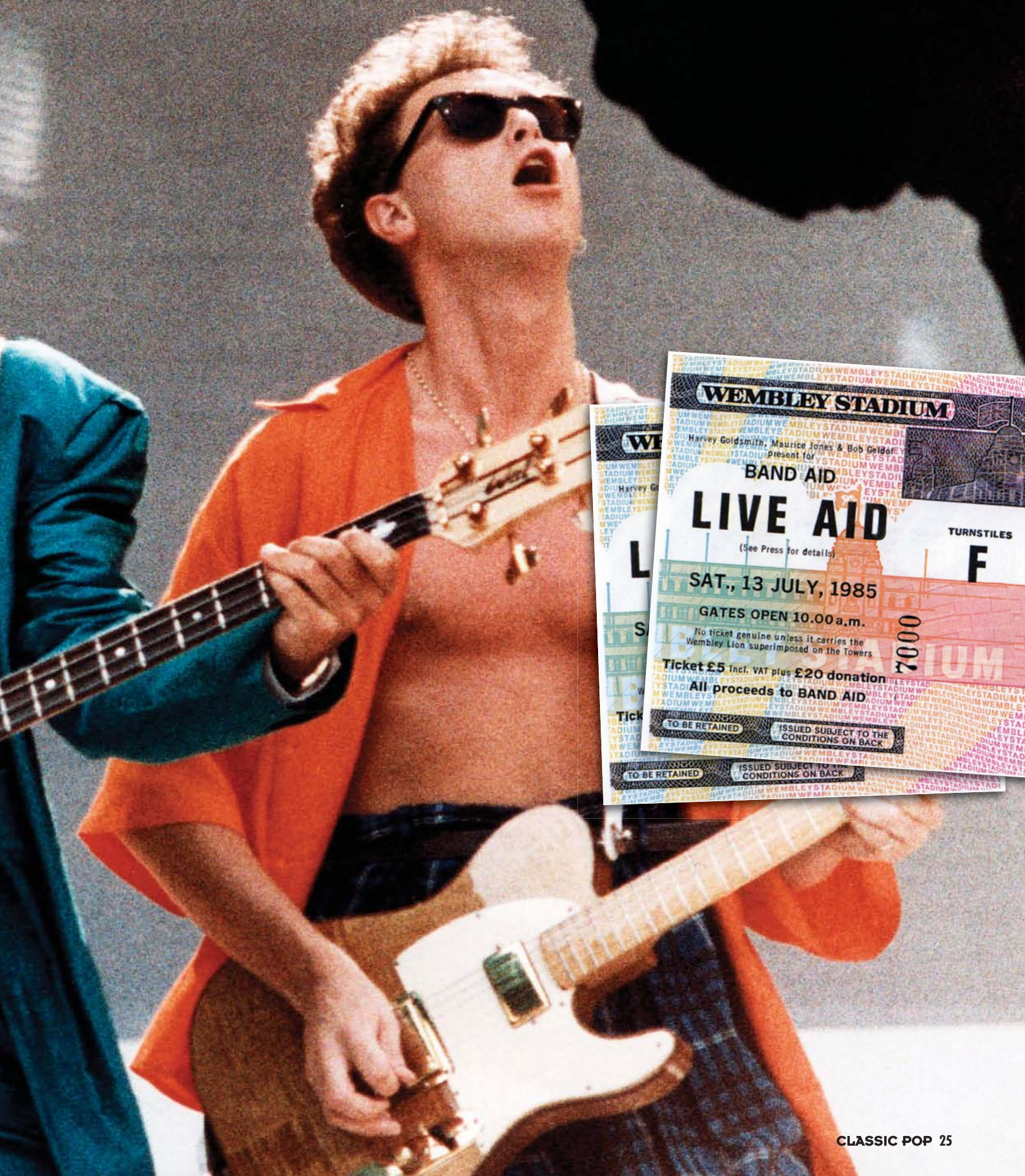
AFTER BAND AID, POP MUSIC COULD NEVER BE THE SAME AGAIN – BUT, AS ITS KEY PLAYERS TELL CLASSIC POP, IT WAS ONLY BLUFF, BLUSTER AND BOB THAT COULD POSSIBLY HAVE MADE LIVE AID HAPPEN...

JOHN EARLS

In the aftermath of Band Aid, Bob Geldof became revered by the public and distant from music. He thought the impact of *Do They Know It's Christmas?* would be over by the New Year of 1985, when The Boomtown Rats were going on tour. Instead, Geldof became the public face of charity and the man believed to have the answers for famine relief. He speaks to *Classic Pop* just after a magazine shoot at a photo studio in South London, so he's got his silver stage jacket on. Wearing the jacket makes him feel like a rock star, he says, and he certainly speaks with the stage presence of a true showman.

The musicians *Classic Pop* spoke to for this feature are united in one belief: if Bob Geldof asked you to play Live Aid, you played. He's far from a bully, but his certainty gives nobody any other options. Yet even Geldof had been spooked by the enormity of Band Aid. "The





WEMBLEY STADIUM

Presented by Harvey Goldsmith, Maurice Jones & Bob Geldof

BAND AID

LIVE AID

(See Press for details)

SAT., 13 JULY, 1985

GATES OPEN 10.00 a.m.

No ticket genuine unless it carries the Wembley Lion superimposed on the Towers

Ticket £5 Incl. VAT plus £20 donation

All proceeds to BAND AID

TO BE RETAINED

ISSUED SUBJECT TO THE CONDITIONS ON BACK

TO BE RETAINED

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TURNSTILES

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impact of it scared me," he says. "I didn't know what I should do. In my head, I'd thought I could go straight back from Band Aid to being a musician. I was a born salesman – I sold tunes the way my dad sold towels – but suddenly I couldn't sell The Boomtown Rats. I couldn't go on Wogan and be asked about Africa and say 'Well, Terry, it's amazing, and incidentally the Rats are touring, here's a song we're playing.' I'd carried the band on my crusade and we were f***ed."

Going to Ethiopia had only made Geldof more aware that the charity was, no pun intended, only a sticking plaster for the scale of famine in Africa. "Band Aid worked," emphasises Geldof. "But there was so much more to do. I'd said to myself I'd do what I could if Band Aid worked, so it would have been irresponsible not to take that to its logical

conclusion. As a musician, what else could I do? Simple: put on a show."

Enter Harvey Goldsmith. The promoter for Queen, Madonna, Pink Floyd and Elton John, he was perfectly suited to ensure Geldof's wild plans could happen. Goldsmith has a forbidding reputation but, while he talks down the phone from his office in a stern tone, he's got a ready wit and plainly loves the "berserk" side of music. "Bob came to see me, telling me we needed to put on a big charity concert," he recalls. "I was about to head off with Wham! to China, so I was a bit preoccupied. I just said 'Can we talk about this when I get back?' Bob being Bob, he barged in to see me the day after I got back." Goldsmith agreed to help but, having settled on July 13 as a date, they had just 11 weeks to put it together.

"Announcing names was a total bluff," admits Geldof. "We did a press conference and announced a list of names. I was guilt-tripping them. If they didn't want to do it, I'd make them say they wouldn't help, not me."

One name was Queen, in the middle of two years off. "Their manager phoned up from New Zealand, yelling 'We don't know anything about this!'" says Goldsmith. "I told him 'Bob wants you to play.' It was crazy, really. They agreed."

Midge Ure, Band Aid's producer and co-writer, remembers Geldof exerting extra pressure. "Bob bumped into Freddie in a Japanese restaurant," he smiles. "When Bob insisted Queen were playing, Freddie told him 'Don't be silly, darling.' To which Bob replied: 'No, you're doing it or I'll jump up and down on you.'" Queen signed.



HOW IT HAPPENED

JULY 13, 1985, WEMBLEY STADIUM

12.02pm: After The Coldstream Guards perform God Save The Queen, Status Quo open Live Aid with Rockin' All Over The World.

Francis Rossi: "Bands are funny buggers, always wanting to go on last. There'd been a lot of jockeying for position, managers saying 'We can't go on before them, we've had more Top 10 singles this year.' And we just went 'We'll go on first, thank you very much.' You go on first, everyone around the world is watching, but none of the other acts realised they'd shot themselves in the foot."

Tony Hadley, Spandau Ballet: "When Quo's manager volunteered them to go first, everyone else went 'You what?!' Then when they did Rockin' All Over The World, me and Janice Long were stood backstage going 'Woah!' They were fantastic."

Harvey Goldsmith: "It wasn't until we got Quo's setlist that we all realised that of course they were the right band to go first. Once you've seen Rockin' All Over The World is the first song, what other number could you open with?"

Steve White, The Style Council: "We were nervous, watching Quo. Usually at a festival, there's 5,000 people queuing for a drink and 3,000 for the toilet, but absolutely everyone was watching Quo. The atmosphere was so enthusiastic, but there was a slight worry of 'What if they all scarper when we come on?'"

Francis Rossi: "Once we'd finished, generally every band realised 'Shit, we should have opened.' They'd all been 'Fine, dear old Quo can open.' But whilst we're on, no other f***er is on that stage and we're going to own it. Besides, it meant we were finished by 12:15 and could have a proper drink. Lovely."

12:19 The Style Council perform four songs.

Steve White: "You can tell how nervous we were, as we played the songs twice as fast as usual. The most obscure song we played, Internationalists, was Paul Weller's dig at the Royal Family being there. I remember him glaring up at the Royal Box for its lines about equality. We'd asked if we could go on early as we'd wanted to enjoy the rest of the day as punters, but then we got booked to do a TV show in Maidstone to play our new single, Come To Milton Keynes. That was a real letdown, and you can see on YouTube how flat that TV performance was. But we got back to Wembley by about 6pm and had a blast."

12:44 Bob Geldof gets back to being a pop star with The Boomtown Rats for three songs.

Bob Geldof: "A few minutes before we went on, David Bowie massaged my back. That was pretty wild. Bowie massaging my back? Surely that should have been the other way round. I was proud when the Rats went on. Unlike the rest of the day and the weeks leading up to Live Aid, I was quite secure on that stage. I had total confidence in the guys behind me. I was a pop singer again. Live Aid was a really weird day, but once I heard 'Bob, you're on' I walked out and you can see my head clear: 'Oh yeah, bang, I'm a pop singer with these guys.' And we were good."

Garry Roberts: "I wanted us to blow everybody else off stage. That's always there. I wanted us to show that we're great and everyone else is shit."

Pete Briquette: "I just felt the luckiest person in the world to be there and our show went in a flash. But we must have



been good, because as we came off Garry said to Bob 'You did it!' and he'd never said anything complimentary to Bob before."

1:01 Adam Ant performs one song, new single Vive Le Rock, and will be the only artist whose sales went down the week after playing Live Aid.

Adam Ant: "I was meant to do four songs, but other acts had bigger egos and wouldn't let the number of their songs be cut. I didn't mind that, but Live Aid was a good idea that went badly wrong. If all the money from the box office doesn't go to starving children, it's a different ballgame. Record companies jumped on the idea as a good way to sell records while feeling good about themselves, and I don't want any part of it."

1:17 Midge Ure halts overseeing Band Aid to play four songs with Ultravox.

Midge Ure: "We were shitting ourselves, as we refused to use backing tapes. Everything was stripped down to the bare minimum. We knew our place in the pecking order, but for a band who weren't expected to be anything special, we held our own."

1:46 Spandau Ballet perform two hits plus Virgin, never released as a single.

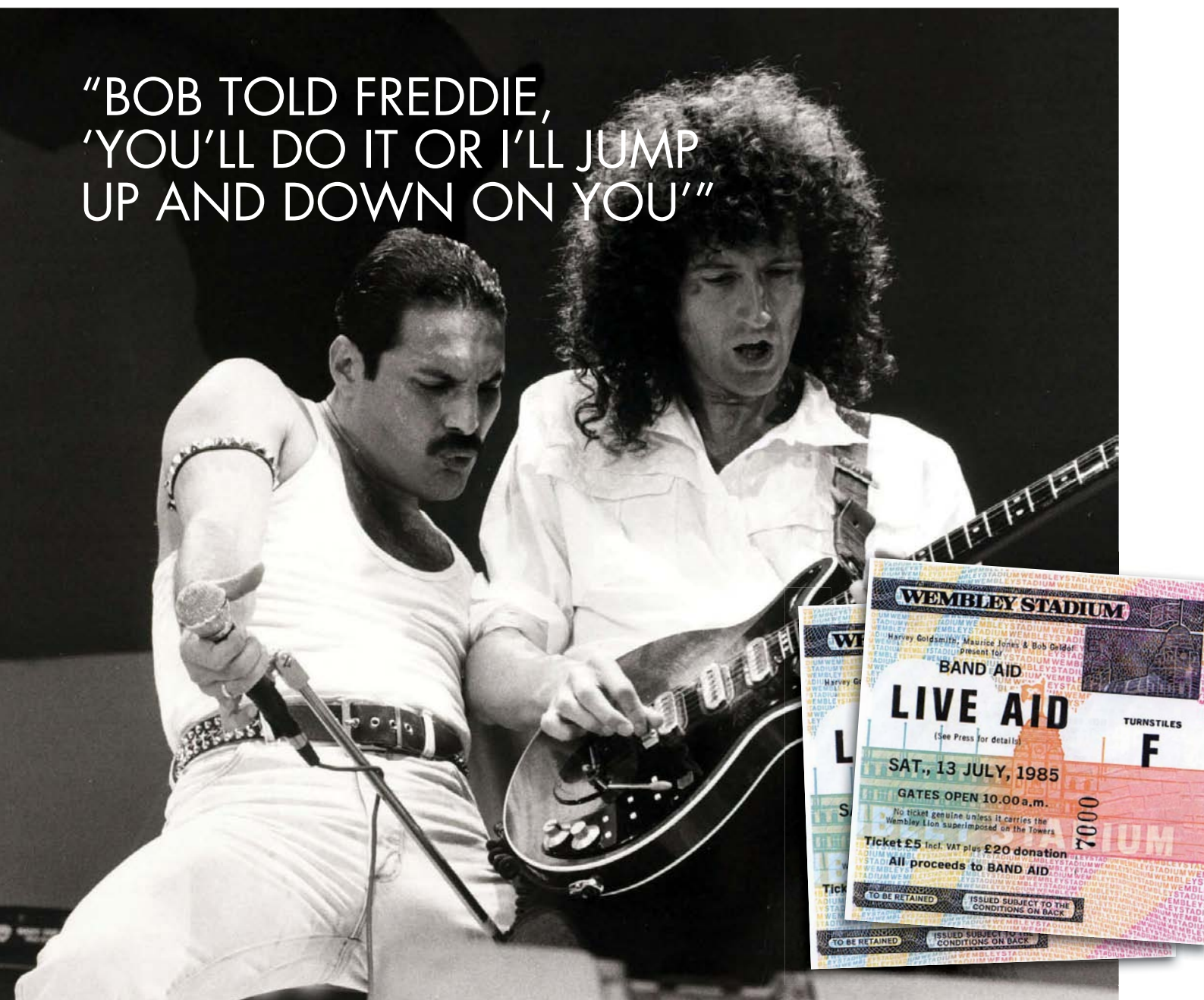
Steve Norman: "It was so monumental, but you didn't have time to think. No-one cared who you were. Once you were done, you were yanked off and no-one pampered you when you came off."

John Keeble: "When we finished, I got a cab home to Camden to shower and then come back. London was deserted, as everyone was watching Live Aid. It was like Day Of The Triffids. Camden to Wembley usually takes an hour, but it took nine minutes. It was fantastic to see it from the outside."

POP_UP Harvey Goldsmith, speaking to *Billboard* this year, called Live Aid "the start of the rot that killed the creative juices of great bands and great talent and turned them into pop stars and celebrity-based stars"



"BOB TOLD FREDDIE,
'YOU'LL DO IT OR I'LL JUMP
UP AND DOWN ON YOU'"



As for Ure, the Ultravox singer was supposed to be recording his debut solo album but, like his Band Aid partner, his day-job went on hold. "We lacked skill in aid work," he explains. "We didn't know whether to prioritise food, medication or trucking. The tipping point came when we learned there was a cartel that controlled aid trucks. Bob was outraged, saying we had to break the cartel. That was expensive, and it sparked Live Aid. But I had very little to do with organising the concerts – I was happy to leave it to the specialists like Harvey while trying to oversee the day-to-day charity side."

Despite the success of Band Aid and the idea of playing Wembley Stadium, Geldof and Goldsmith initially struggled to get musicians on board. "Charity concerts like this had very rarely happened," Goldsmith points out. "Managers were phoning me going 'How will it actually work?'"

As Spandau Ballet bassist Martin Kemp puts it: "Before Live Aid, festivals were owned by heavy metal bands. Pop acts just didn't do them. It was hard for the industry to get its head round the idea of a big outdoor concert which had bands from *Top Of The Pops* playing."

Dire Straits were one of the first big names to agree, despite Live Aid falling during their 13-night residency at Wembley Arena next to the stadium. "Bob was most insistent," deadpans bassist John Illsley. "He kept phoning, saying 'If you guys do it, there's more chance I'll get others.' So we agreed to play in the afternoon, although that made for a tricky situation to get our gear back and forth from Wembley Arena."

The Wembley Stadium show has long been praised for its mix of new popsters and veterans, but Goldsmith admits that was largely accidental. "In truth, we put on who we could get," he

says. "We didn't have time to look at the sophistication of the mix. Once we had Queen, David Bowie and Mick Jagger, we knew we had a show."

At which point, Geldof had another idea. "Wembley was shaping up, but it needed to be global," he says. "We needed to do a concert in America too."

Geldof wanted the American leg to be in New York, but its stadiums were booked. US promoters Bill Graham and Larry Magid found John F Kennedy Stadium in Philadelphia, which has the same five-hour time difference as New York. This meant both concerts could easily take place within 24 hours.

Once Philadelphia was confirmed, Bowie and Jagger wanted to duet, with Bowie singing in England and Jagger in the US. But how would they sing together, given the time delay in getting satellite pictures from one continent to another? "We couldn't work out how

Tony Hadley: "One of the biggest rows I've had with Gary Kemp was about Live Aid. We had dinner with Bob in Germany afterwards, and I said – trying to be controversial, I admit – that there was another agenda to Live Aid. It was the biggest pop event ever and millions of people were watching, so some bands were thinking 'What a fantastic opportunity!' It ended with me and Gary yelling 'No, you shut up!' at each other. As for the day itself, I've still no idea why we didn't do Gold. It wasn't the sporting anthem it is now, but it was bigger than Virgin."

2:22 After Elvis Costello sings *All You Need Is Love*, Nik Kershaw plays four songs.

Mark Ellen, Live Aid TV presenter: "It was inexplicable that Nik Kershaw got four songs and Elvis Costello only got one, but Elvis stole the show by deciding to do *All You Need Is Love* with the lyrics written on the back of his hand."

Nik Kershaw: "You knew full well the whole bloody world was watching. And you were surrounded by your peers and legends you'd grown up watching. It wasn't the right place to make a prat of yourself, so my one motto was 'Don't be shit.' It was the longest 20 minutes of my life and Live Aid summed up my Eighties career: I didn't enjoy it as much as I should have. I forgot the words to *Wouldn't It Be Good* and it's just as well that was the last song. Nobody really noticed, but if it had been early in the set, the gremlins in my head would have been going 'You're going to forget the words again.'"

3:50 After Sade and Sting, Howard Jones performs *Hide And Seek*.

Howard Jones: "It was the biggest gig I was ever going to do, and there I was on stage on my own as my band were back in the US and I had jetlag. I flew in with Queen on the helicopter. It's the only time I've been on a helicopter and Freddie Mercury was next to me! I was too freaked out by all of that to say anything other than a polite hello."

4:38 After David Gilmour guests with Bryan Ferry, Paul Young does four songs, including *That's The Way Love Is* with Alison Moyet.

Paul Young: "Bob was on stage just before me, saying 'The whole world is watching.' Thanks Bob, no pressure! I loved it, but I had to leave straight afterwards as I had an early flight to get back to the US for my tour. My manager was going 'If you wait until the end, the traffic will be a nightmare and you won't get home until 2am.' I was very sensible..."

5:21 U2's famous breakthrough performance sees Bono grabbing a fan from the crowd.

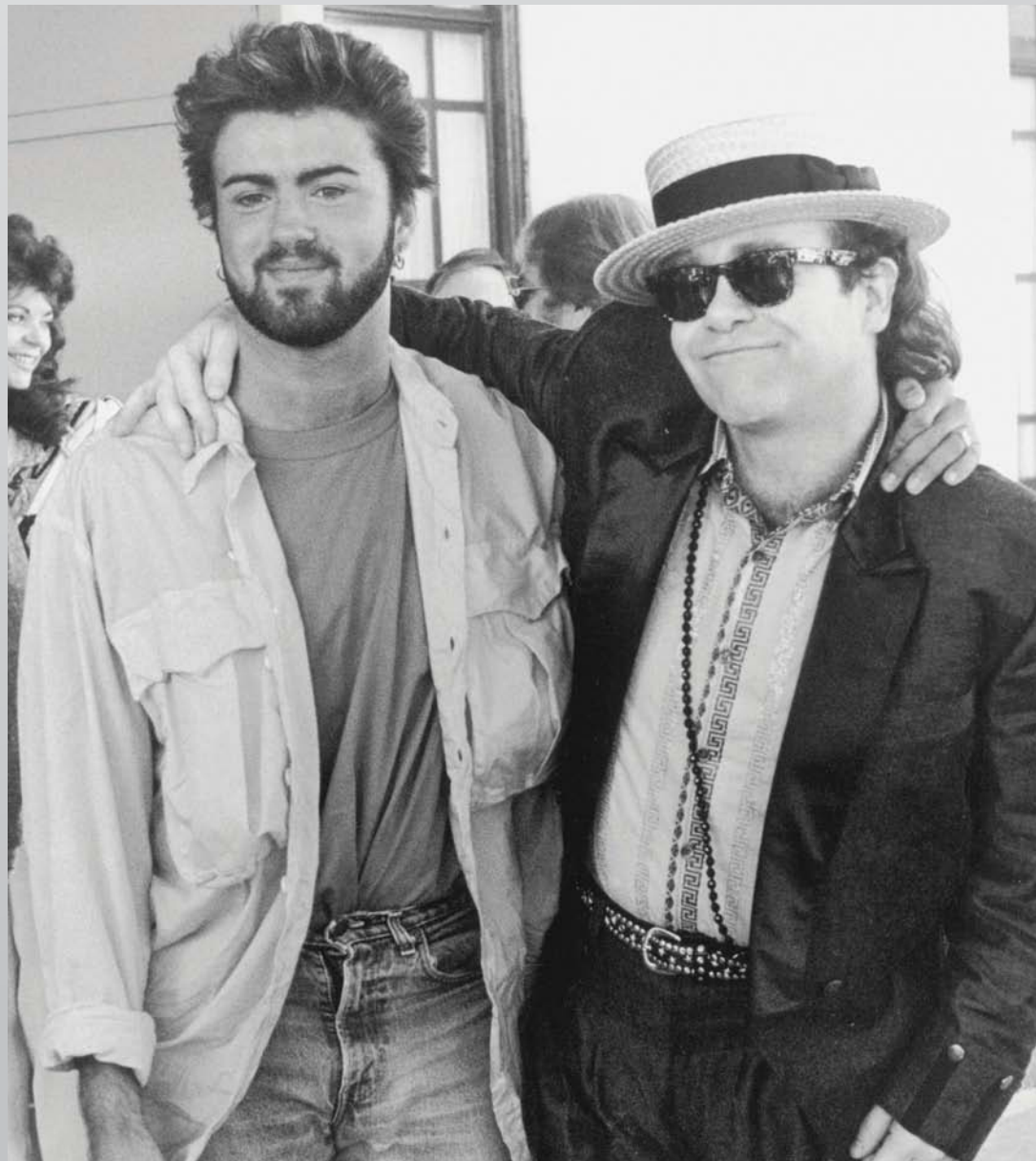
Harvey Goldsmith: "U2 had broken America, but they were still emerging in England until that show. Watching Bono climb all over the audience was wild."

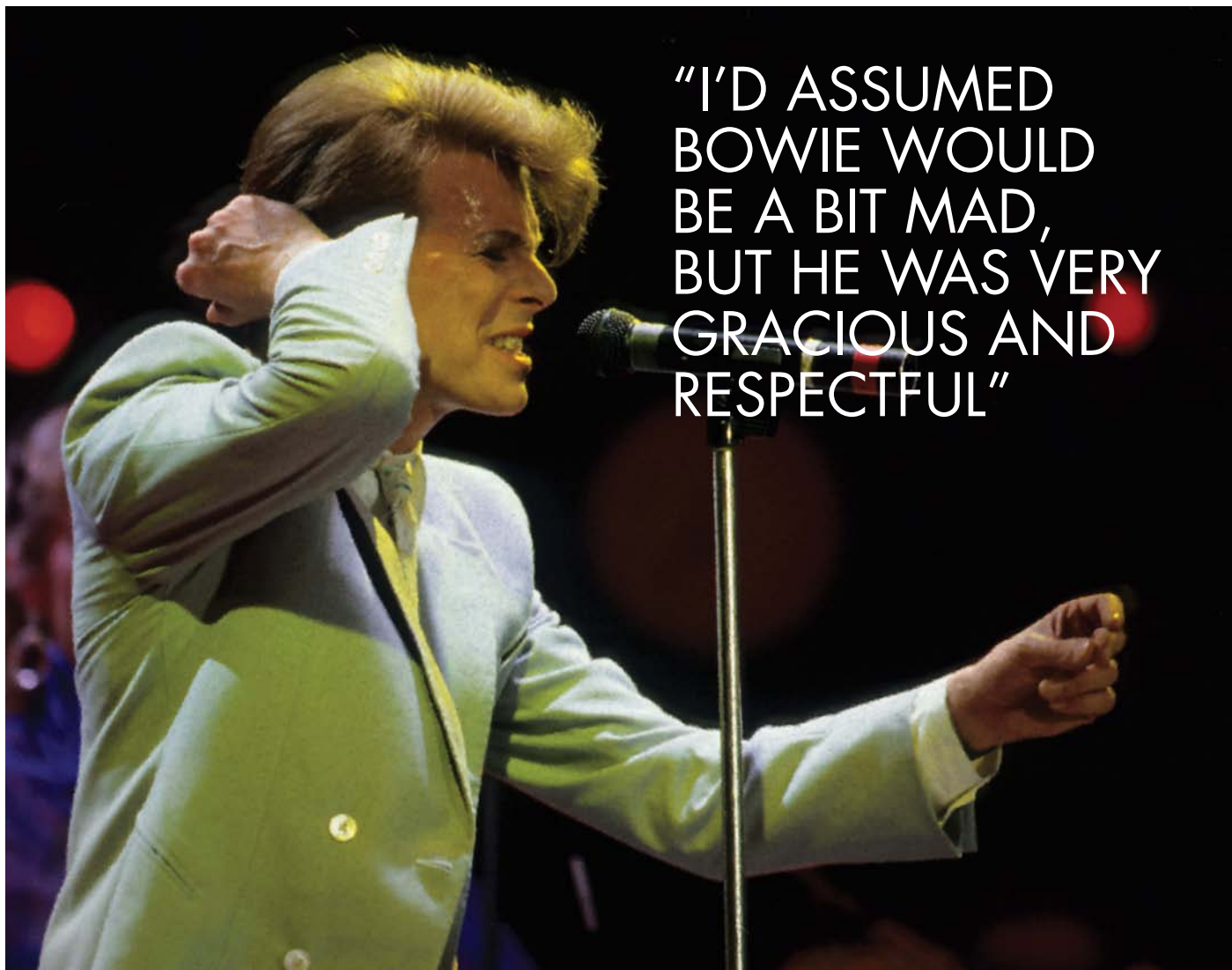
Mark Ellen: "On the day, I'd thought U2 were a failure. The band were struggling, because they couldn't see Bono. They were hammering on, waiting for him to come back. I heard later that U2 went back to Ireland thinking they'd tanked their entire career. That's the magic of television: often things that don't work in real life are magnetic on TV, and vice-versa."

6:00 Dire Straits perform *Money For Nothing* with Sting and Sultans Of Swing before dashing off to their headline show at Wembley Arena.

John Illsley: "We made sure everything was OK at the arena in the morning, then walked across the car park to get to the stadium. No-one batted an eyelid – on a day like that, nobody knew or cared what Dire Straits were up to. It felt like once we were on, we were straight off again,

POP UP To ward off contract problems Geldof promised artists Live Aid would never be re-aired, but BBC concert co-ordinator Jeff Griffin recorded it anyway. The DVD came out in 2004





"I'D ASSUMED BOWIE WOULD BE A BIT MAD, BUT HE WAS VERY GRACIOUS AND RESPECTFUL"

bad the time lapse would be," chuckles Goldsmith. "Eventually, we decided one of them would have to go up in a space rocket. We called NASA. To my amazement they took us seriously, so we started having an earnest discussion about how Jagger could sing in outer space."

The practicalities of giving astronaut training to a Stone meant Jagger ended up in Philadelphia after all, as did several British artists. "We'd rather have played Wembley," says Simple Minds guitarist Charlie Burchill. "But *Don't You...* had gone to No. 1 in the US and Bob was slightly struggling to fill the American bill. We asked him who was picking the bands, and Bob said 'It's my ball, I'm in charge.' His hustle and directness made me think it was going to be something special. It felt that there was a great cultural shift, that people on the ground could make governments change."

Paul Young, at that point on a US tour, admits he tried to get shifted on to the Philadelphia bill, having agreed to play Wembley. "It cost a fair whack flying my band home from the States," says Young. "It was only when I saw a Live Aid documentary years later that I realised

all the logistics of those schedules, and I understood why Bob said no."

With Dylan, Tina Turner and Madonna playing, Live Aid US was a worthy companion to Wembley. Geldof began talking to TV companies but, for once, his ambition wasn't high enough. Goldsmith recalls: "Bob talked to Channel 4 about a two-hour highlights show. I told him 'That's no good. You'll have a show covered in adverts, it'll look horrible.'" The pair went to see Michael Appleton, producer of *The Old Grey Whistle Test* at the BBC, and daytime schedule controller Roger Lawton. "Bob did his best *Passionate Bob* number and Roger instantly became a big supporter," laughs Goldsmith. "Roger went to Michael Grade, the BBC's Director General, to talk about clearing the schedules for the full 16 hours of both shows. After 48 hours, Michael phoned me to say 'Why not? Let's do it!'"

The job of presenting 16 hours of live TV from what was becoming the biggest concert in history went to the OGWT hosts: Mark Ellen, David Hepworth, Andy Kershaw and Janice Long. "The BBC weren't across music the way they are now," says Ellen. "Anybody with a leather

jacket and a guitar case would be sent to *Whistle Test's* office, as nobody else knew how to deal with them. So we were given Live Aid, which just got bigger and bigger. I was on holiday on Sark and Dave Hepworth phoned to tell me how big the audience was going to be, in incalculable billions. I went to a meadow and lay there, feeling really quite faint."

Meanwhile, artists began planning setlists. Bowie was filming *Labyrinth*, so his touring band were working with other musicians. His bassist, Matthew Seligman, recommended Thomas Dolby. "I'd assumed Bowie would be a bit mad, like in *Cracked Actor*," admits Dolby. "But he was very gracious and respectful – more Edward Fox than Rupert Everett. At first, we rehearsed his new single *Loving The Alien*, but once he realised the scale of Live Aid he saw a hits set was best."

By now, Live Aid was able to start cherrypicking artists. According to Midge Ure: "Pete Townshend said he'd do it, and was told 'F*** off, unless it's The Who.'" Despite splitting in 1982, The Who were in. So were Led Zeppelin, in Philadelphia. Playing their first show since John Bonham's death five years earlier,

but our own show at the arena was fantastic. 12,000 people had come to see us instead of Live Aid, and if they were anything like me they wouldn't have known how to set the timer on their videos to watch it later. We owed them a good performance, and it was a pleasure to play."

6:20 On the TV broadcast between Dire Straits and Queen, presenter David Hepworth is about to read the address for donations when Geldof interrupts him, yelling: "F*** the address, let's get the numbers!"

Bob Geldof: "The money coming in wasn't what it should have been. It was quicker to donate by phone. After that interruption – and Queen – people gave money."

Mark Ellen: "It was interesting, because nobody at the BBC really reacted. Everyone knew he'd said it in the heat of the moment. What registered more was how upset Bob was. He was worried that everyone was watching, but no-one was giving any money. The audience were treating it like a free show. After that speech, the average donation was £25, the same price as a ticket for Wembley."

6:41 Queen do five songs.

Simon Crowe, The Boomtown Rats: "Bob's dad was gobsmacked by Queen, saying to everyone afterwards 'What an amazing voice!' It was really touching to see him so impressed because, while I never asked him what he thought about the Rats, he wasn't usually very impressed by modern music."

Howard Jones: "Every single musician was going 'How do you top that?' It was the ultimate."

Midge Ure: "That's where Freddie Mercury should have been all his life, the audience in the palm of his hand."

7:22 David Bowie plays four songs before showing a famine video soundtracked by The Cars' Drive.

Harvey Goldsmith: "Three weeks before the show, David and I went through about 50 news clips from Africa, going 'Can we do something with this one?' It was the music that initially pricked us up for The Cars. David said 'I'll drop a song, but you have to put that on.'"

Thomas Dolby: "Bowie only decided his setlist that morning. We'd rehearsed those four songs, but only individually, not together. I flew in the helicopter with him, and that was the only time he was angry, as he hated flying. He was chain-smoking, even though the pilot was telling him to stop, and muttering 'Are we nearly there?' the whole journey. We got escorted by police motorcyclists to the stadium, and Bowie loved that! The show went as well as it could, and Bowie was really pleased. I sat behind him in the VIP enclosure after, and I heard him ask Princess Diana if she'd come on stage for the finale. She said 'I might be able to sing a bit of God Save The Queen, but that's as far as my vocal talents go, I'm afraid.'"

9:51 After Elton John and a somewhat ragged return by The Who, Paul McCartney plays live for the first time since 1979, singing Let It Be.

Harvey Goldsmith: "There'd been a really massive build-up to getting Macca back on stage, then somebody tripped over a cable feed in the distribution box so he had no microphone. Terrific!"



9:54 Wembley ends with whoever can be rounded up singing Do They Know It's Christmas?

Simon Crowe: "About half-an-hour before the end, Bob ran over and said: 'My back is gone, would you mind being musical director?' I said 'Sure', and then it hit me – 'Hang on, I'm going to have to tell all these legends what to sing? Shit!' I got through on sheer panic. Bowie was perfect for the opening line, but after that it was instinct – 'How about you do this?' I felt like Forrest Gump. I've dined out on that anecdote ever since, me telling Bowie, Macca and Daltrey what to sing. I played drums with Stewart Copeland for the actual performance. He acted like he could barely tolerate me, staring into the middle distance like a supermarket checkout girl."

Francis Rossi: "Everyone was elbowing their way to be near to the mic, especially Sting. I find all that extremely embarrassing, so I was at the back, but Rick Parfitt was going 'Sod you, I'm as good as you are', getting him and his wife right up the front."

Bob Geldof: "Me and Harvey sat on the drum-riser at the end of the show, looking at all the rubbish and going 'Well, that's that, then.'"

Steve White: "The aftershow was at Legends, a nightclub in the middle of town. Me and Mick Talbot went, but Paul went home to his missus. I remember talking to Robbie Coltrane at 3:30am and then getting the nightbus home. Oh, the glamour."

Bob Geldof: "I was in no state to enjoy it, I was totally drained by that point. I did my best and a lot of people had a good party that night."

JULY 13, 1985, JOHN F KENNEDY STADIUM, PHILADELPHIA

8:51 am (US time) Before the show's official start, 18-year-old David Weinstein persuades promoter Bill Graham to let him sing two songs under the stage name Bernard Watson, having camped in the queue for a week. Weinstein sings his own song, Interview, and Bob Dylan's All I Really Want To Do. Although Weinstein sang at a Miami school reunion in 2012, he has effectively vanished since, with no online presence. Efforts by Classic Pop to contact Weinstein via his old school proved fruitless.

1:26pm After sets from Joan Baez, The Hooters, The Four Tops, Billy Ocean, Black Sabbath, Run-DMC, Rick Springfield, REO Speedwagon, Crosby, Stills And Nash, Judas Priest, Bryan Adams and The Beach Boys, it's the turn of Tears For Fears' late replacements George Thorogood And The Destroyers. Guest presenters on stage include Jack

POP UP The original goal was to raise £1 million. The night before the show, Geldof and Goldsmith raised their estimate to £5 million. The eventual tally was over £140 million



Zep hired two drummers; Phil Collins and Chic's Tony Thompson. Collins was also due to play with Sting at Wembley. "Phil's manager, Tony Smith, was my ex-business partner and he was being awkward," grumbles Goldsmith. "After much discourse, Tony said Phil would play, but only if he could do something different. I asked 'Like what?' and Tony said 'If he can play England and the US.' I said 'OK, done,' and luckily British Airways loved the idea, so they loaned us Concorde."

Goldsmith remembers that Paul McCartney was hardest to persuade. Geldof offers a more surprising reluctant conscript: Bryan Ferry. "I love Bryan, but he's a total ditherer," he chuckles. "He was going 'Oh, er, hmm...' So at the press conference, I finished the names of performers by saying 'Oh yeah, and Bryan Ferry...' Bryan rang, going 'I didn't say yes!' and I told him 'Well, you tell the world you don't want to help.'"

It was down to Goldsmith to ensure artists didn't over-run. A giant turntable was installed at Wembley: whoever was on stage at the front, the next act behind them, ready to be cranked into place as soon as the current artist's time was up. "I bought 40 massive clocks and stuck them everywhere," says Goldsmith. "Every dressing room had a notice: 'I don't care when you go on, but I do care when you get off. Stick to time!'"

"MADONNA'S SHOW WAS A DISASTER, BUT IT LOOKED FANTASTIC"

Nik Kershaw: "That turntable was pretty primitive. You were wheeled on, prayed the gear was in the right place and that some of it was working." Inevitably, it broke down during rehearsals; "The crew had had it at that point," Goldsmith recalls. "I helped them put it back together and geed everyone up. I was so optimistic after that, I spoke to Bob at 2am and suggested we might raise £5 million."

In America Rod Stewart, Prince and Springsteen were still in negotiations; Tears For Fears cancelled at 24 hours' notice when some of their touring band quit. They were replaced by George Thorogood. "I got a phone call at 2pm the day before," says Thorogood. "We were in San Francisco, 3,000 miles away, and hadn't played in a while, but we were able to get a midnight flight. I had to find a barber real fast before that flight. It was

going to be on TV all over the world and I've got to keep up appearances."

The instability of the American show was a concern. "America is terribly parochial, even today," says Goldsmith. "Because Live Aid was invented here and not in America, they had some reticence. I sent half my team over to make sure they were on it. Maybe it was the running order or the line-up, but it didn't have the same excitement as Wembley."

Having toured in February, The Boomtown Rats also played Glastonbury in June. Bassist Pete Briquette summarises life in a band with Geldof at the time: "We'd get a phone call during rehearsals and it'd be the Pope. We were trying to work out a chord sequence and Bob was fielding calls from a Saudi prince offering the use of six planes."

For his part, Geldof couldn't wait to put organising Live Aid aside to get on stage again. "I knew that, to the punters, it would be 'Here's the guy who organised all this, hurrah for him', but I'd be with my band. I knew I could do that, at least." On top of the mental strain, Geldof was in agony with a bad back. "It didn't surprise me – something had to give," he shrugs. "The night before, I was shitting myself. It was the same fear as I'd had the day of Band Aid: what if nobody else turns up?" In case he got night sweats, Geldof once again slept on white towels. ■



Nicholson, Chevy Chase and George Segal.

George Thorogood: "It was brutal – 100F in the shade, and we were on at the peak of the day having had no sleep. Jack Nicholson helped. He came over just before we went on and said 'Georgie! I always follow the rough boys.' He looked he was wearing a bowling outfit with his black-and-white shirt. Although we were late additions, we were fortunate enough to get a great reception."

2:07 Simple Minds play three songs, opening with the then-unreleased Ghost Dancing.

Charlie Burchill: "We were recording in Woodstock, and had just written Ghost Dancing. We didn't think it was going to be our next big single, we just wanted to work out how to play it live. We ran over our time a bit. Bill Graham was yelling over at our manager, who ignored him, mouthing 'Too bad...' After a good party, we drove back to Woodstock in the dead of night going 'Did that just happen?'"

2:41 The Pretenders play five songs.

Rupert Black: "The hotel where all the bands stayed was so bizarre. Over breakfast, you'd see Ronnie Wood having muesli while Robert Plant was trying to find milk for his cereal. We were looking wistfully at the TV monitors showing Wembley, as the crowd there was so much more vibrant and colourful than at JFK, which was just a sea of anonymous people. Wembley was much more current than the heritage acts in Philadelphia. My keyboard was off for the first song, so I was basically banging on a plank, but I sprang to life in Message Of Love. To have had my moment of history was amazing; you can't get better than playing even a minute part in the biggest concert ever."

4:27 After Santana and Ashford And Simpson, Madonna plays three songs.

Harvey Goldsmith: "The TV coverage from the States started with Madonna's set. I was elated when the picture came on."

Mark Ellen: "In the stadium, Madonna's show was an absolute disaster. What that crowd wanted was rock'n'roll like Tom Petty, not some girl with two guys they couldn't really see, singing along to backing tapes. But on TV, it looked fantastic. The whole theatre of her show could be seen in one frame. You can't get George Thorogood And The Destroyers in one frame."

5:30 After Tom Petty And The Heartbreakers, Kenny Loggins sings Footloose.

Kenny Loggins: "It was such a rush to see so many artists gathered backstage. Some had entourages and bodyguards, but some you could walk right up to, like Teddy Pendergrass, who was my favourite anyway. The crowd were into whoever was up there, so it was really easy to play and that sea of people was a big turn-on. Afterwards, MTV told me I was needed and I ended up narrating MTV's backstage links with Sheena Easton."

8:45 Led Zeppelin's disastrous reunion comes in the middle of The Cars, Neil Young, The Power Station, The Thompson Twins, Eric Clapton, Phil Collins and Crosby, Stills, Nash And Young. Duran Duran follow, with Simon Le Bon hitting an infamously bad falsetto in first song A View To A Kill.

Simon Le Bon: "I hit the worst note I've ever hit in my life, in front of the biggest audience I'd ever played to in my life. I can't get away from that, it's something that'll always stay with me. I was aware straight away how bad it was. God, was I aware."

Nick Rhodes: "My worst fear of being on stage, of not being able to hear anything, came true at Live Aid. I couldn't hear a damn thing and had to look at Roger Taylor to work out what the beat was. But I have good memories too. I was introduced to Mick Jagger, who introduced me to Bob Dylan, who promptly walked into a wall and cut his nose."

9:20 Patti LaBelle performs six songs.

Patti LaBelle: "I kicked my shoes off into the crowd and Rick James' sister Penny caught one. She called me after to tell me she had it, but I never got it back. Frank Moschino saw my performance and flew me to Italy to greet me with a roomful of presents, telling me I had a wonderful spirit. Does it feel like 30 years? It was the first time my son Zuri saw me play and he's all grown up now, so yes."

9:50 Hall And Oates play six songs.

Daryl Hall: "In most cases, the things people tell you are significant landmarks in your career you don't realise at the time. But with Live Aid, on the day I thought 'This is huge.' Some people were nervous, some were aloof, but that's the way it always is when any group of people gets together, not just musicians."

10:39 After Mick Jagger and Tina Turner, Bob Dylan headlines with guests Ronnie Wood and Keith Richards.

Mark Ellen: "I've got a bootleg of Dylan's rehearsal, and it's just him gossiping with Keith and Ronnie. They never rehearsed properly at all. Ronnie told me they hit the hospitality tent quite hard and after Jack Nicholson introduced them, Dylan stumbles on 30 seconds later, saying 'Hey! I'd like to bring on Ronnie Wood and Keith Richards. But I don't know where they are.' I watched it at Legends with Bob Geldof, who had a look of total astonishment at Dylan coming on for the big climax looking so pissed."



POP_UP Michael Buerk, whose BBC films sparked Live Aid, never saw the show; he was reporting from South Africa. He has estimated that Live Aid saved between one and two million lives





internal AFFAIRS

RELEASED ON DVD THIS MONTH, *CAN'T STAND LOSING YOU: SURVIVING THE POLICE* IS GUITARIST ANDY SUMMERS' VERY PERSONAL STORY FROM THE SIXTIES TO THE POLICE'S MASSIVE 2007-08 REUNION TOUR...

Sex, drugs and rock'n'roll – it's a highly combustible mixture, and The Police survived for quite a while before exploding and flaming out in spectacular fashion. Detailing a lot of what actually went on behind the scenes – the giddy highs and excesses, as well as the heartbreaking lows – is the feature-length film *Can't Stand Losing You: Surviving the Police*, based on legendary Police guitarist Andy Summers' acclaimed 2006 memoir *One Train Later*. It is, in theory, the next best thing to being both out front and backstage at one of the supergroup's shows.

Starring Summers, Sting and Stewart Copeland, the film tells the inside story of the band's meteoric rise, headline-grabbing break-up, and reunion 20 years later, through rare archival footage and Summers' personal collection of photographs. Summers, who's always been a multi-faceted artist – a musician, songwriter, composer, photographer and author – can now add filmmaker to his extensive resume, as he was the driving force behind every aspect of the project.

Here, in a wide-ranging and candid interview, the rock guitarist talks about making the film, and whether the Police will ever reunite – or whether they'll kill each other first...

How would you describe the film?

It's a musical journey that uses live footage from the 2007-2008 Police reunion world tour, along with lots of archival footage, both from the early

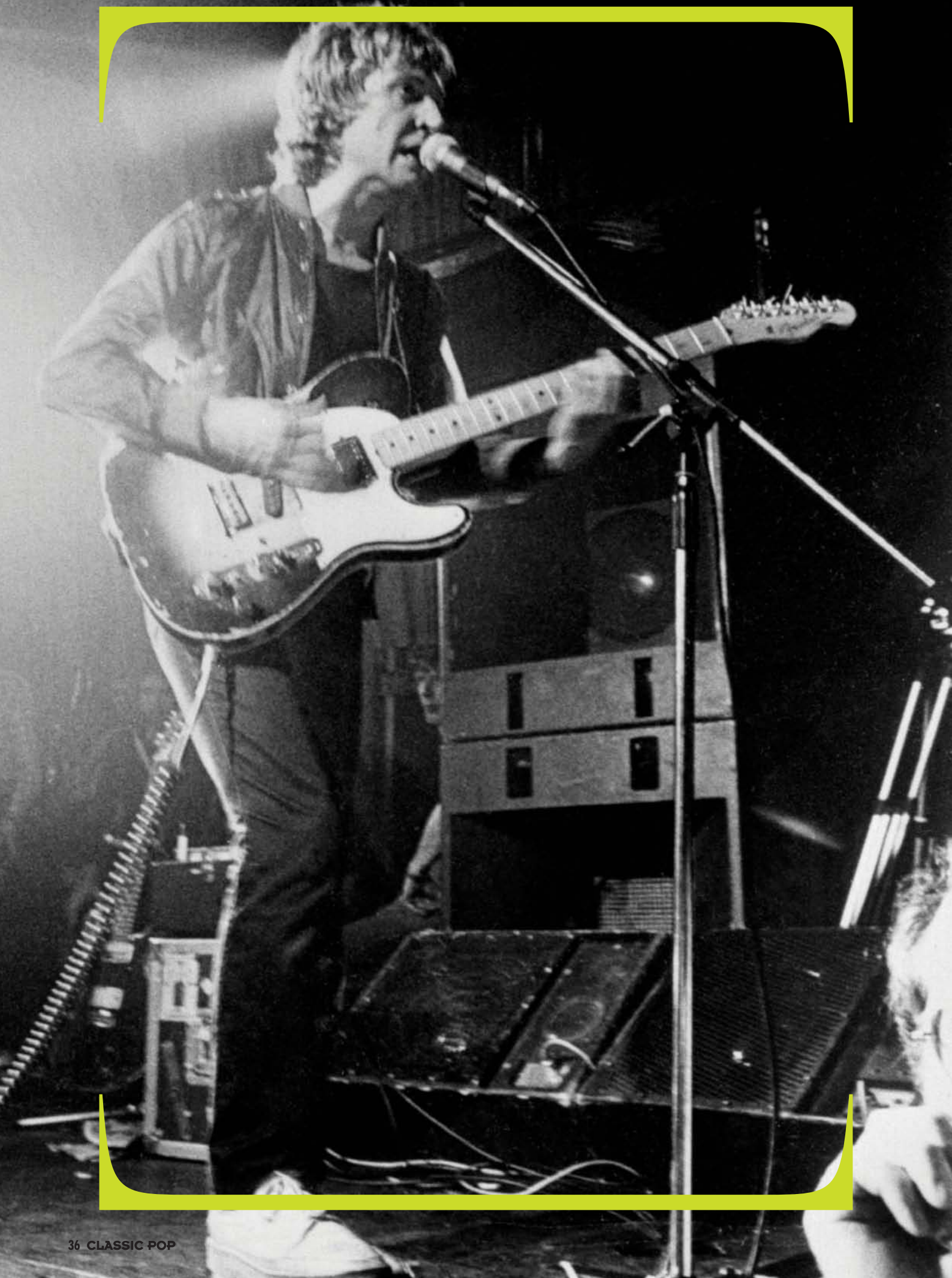
Police days and the London punk scene. But it's not done as a chronological story. We establish the fact we're doing the reunion tour early on, and then it dips in and out of live Police concert footage, and then starts going back to the earlier days. I narrate it and the film also incorporates rare footage dating back to the Sixties and my involvement with the early British rock scene and artists including Zoot Money and Eric Burdon, as well as many still photographs taken by me along the way. I was always interested in photography, so it was very natural for me to document everything, whether it was backstage at some grungy club or on early tours with the Police. So there's a lot of intimate moments and interesting shots and archival stuff, especially in the first 25 minutes of the film, with The Sex Pistols appearing, and so on.

It's amazing that the band happened to form almost by chance...

Yeah, I just happened to bump into Stewart Copeland getting off the tube in London one day in 1977. We decided to grab a coffee and discuss forming a new band with Sting, whom we'd just met, and who was this totally unknown singer back then, who was sleeping on my sofa at one point. One train later, and it all might never have happened, which is why I titled the book *One Train Later*.

Why do so many great bands end up wanting to kill each other?

(Laughs) 'Cos they're like marriages... very



intense marriages, except you've got – in this case – three people in the marriage, all with big egos and different ideas of how to run it at any one time. And then add in all the stress and touring and so on... it's a miracle it ever works for long at all.

Movies famously can take years to come together. Was this one quick to make?

Yes and no. Initially it came together somewhat quickly. I'd seen this film I really liked, *The Kid Stays In The Picture*, made almost entirely of still shots with a voice-over, and it sparked the idea of doing a similar thing about The Police, especially as I'd already done two books about my years with the band and I had all this photography. Then around the same time, I met Norman Golightly – he was Nicolas Cage's producing partner for many years, and an enormous fan of The Police. We got together to discuss a possible collaboration and the film idea suddenly became a reality.

So how fast did it happen?

To my amazement, the deal happened almost instantly. We literally sold the film the first afternoon, and I was shocked. I've lived in LA for a long time, and I know a lot of people in the movie business and it usually takes years to get films made, if ever. So it was thrilling to get this far so quickly. Although ultimately it did take several years to complete the project, the timing couldn't have been better, because the band got back together and we went on this huge, very successful global tour. So we were able to film the shows and capture all the excitement and energy and ups and downs of the reunion.

Have Sting and Stewart seen it?

Stewart saw it a while ago and really liked it and was very complimentary about it. I don't know if Sting's seen it or not. It was difficult to get through to him to get his approval and sign off on it all. We sent it to his manager who signed off on it on Sting's behalf. I'm sure he'll see it, but it's too late for him to object to anything now.

The film also focuses on the band's acrimonious break-up. Are you still friends now?

Oh yeah. I saw Stewart a few days ago. Everyone thinks we hate each other and never speak, but the film and the title *Surviving The Police* is a very commercial way of getting public attention but it's not really the truth, it's not what my book was about at all. We've been painted for so long as these three guys who're trying to kill each other all the time, and that's just a half-truth. Because it's just a band... and like all the really good ones, you have guys with big egos and there's a lot of spark and a lot of chemistry and a lot of difficulty.

Talking of the latter, isn't it true that when you finally all reunited for the big tour, it was anything but fun and roses?

No, it wasn't all fun and roses. It was very difficult. The same stuff happened. It was just like we were all back in school together and like, "Oh God, here we go again!" It was same old shit. The same issues arose. The only difference was, we were all older, and honestly, the hard fact was that this huge reunion tour machine was already rolling down the track, and there was really no turning back at that point. All the crew and so on were hired, stadiums were booked, insurance was in place, and a lot



“WE’VE BEEN PAINTED AS THESE THREE GUYS TRYING TO KILL EACH OTHER, AND THAT’S JUST A HALF-TRUTH”

of money had already been spent. So you couldn't really get out of it. So we all went at it at first but realised we had to grow up and just get on with it. And in the end it was fine, and we made it work.

That tour made over \$350 million, making it the third highest grossing tour in history. So what about rumours that The Police may reform again for another tour?

You never know. At the time I absolutely thought, that's totally it. It'll never happen again. And Sting certainly said that at the end of the tour, on TV, on the show we did for Elvis Costello. He said "You can't step into the same river twice." But you never know. I don't know. We didn't actually shut the door firmly, with every padlock sealed. Life is strange. To be honest, I don't really care. We did it, we proved we could do it, and we don't really need to do it. But we'll see. Maybe this film will be the catalyst that gets us back together again.

What about going out and doing an acoustic tour with Sting?

That's a nice idea, as there's obviously still the spark

there – and there always was, this incredible musical chemistry, and it's not like it died. To me, the tour was not an exercise in nostalgia, as Sting called it – rather bitterly – after the tour. It was a chance to prove that we really were that good, and I think we played better than we ever did. More experience, better playing, all the incredible technology at our service. And just the three of us up there.

And it showed that, in a way, the band broke up before its time.

Right, absolutely. We could have gone on for years. We got off right at the very top, and obviously the truth is that Sting thought it was all him and that he could do it all on his own, but the truth is, that's not the truth.

Sting's big Broadway show *The Last Ship* flopped big-time and his solo career seems to have run out of steam in the past few years. Did he make a big mistake leaving the band?

I think so. I think it happens to all these white male singers – it's a classic mistake. The singers all want the solo career when they should go off and do a solo album and then go back to the power base where the real chemistry and magic is. Because you'll never get that chemistry and magic again. It was the sound of the three of us – that's what made it, and it's never been as good since. Look at the tour – we had an incredible turnout all across the world, and no one can do that on their own.

Stewart also did a musical that flopped. Is it your turn next?

No, I hate musicals! The obvious thing would be to do one about The Police – like Queen did. Great songs, great story – there's a musical. It would be amazing.

Is it true there's some never-before-heard Police tracks in the film?

I was doing work on the trailer and there was a moment where we needed something, to fill a space, and I had this old track of The Police that was very upbeat, really energetic, that no one has ever heard. I think I'm the only one who knows what it is. I don't think even Sting or Stewart know about it. And we tried to use it in the film, and maybe there was a question of the rights and whether we could even use it or not, but in the end I picked up a guitar and played a riff from this early song called *Be My Girl*, and it sounds pretty good.

Are you happy with the movie?

It was a long journey and it took many years to get it finally to the screen. I'm happy and not happy. I'm very pleased it's getting so much attention, but then as it's all based on my book, I feel there's so much more to the book than's in the film. It's hard for me to let go of that idea – that the film's not the book. Naturally, egotistically, I tried to present myself in the book as this interesting, multi-faceted person, rather than just a bloke with a guitar who appears in this film. Maybe some of that comes over with the voice-over. The film is about a guy who ends up in a famous rock band but it's told from my point of view, rather than anyone else's, or from a documentary point of view made by a completely independent observer, say from the BBC. It's me, the guy from the band, talking about the inner journey that I



“IT WAS THE SOUND OF THE THREE OF US – THAT’S WHAT MADE IT, AND IT’S NEVER BEEN AS GOOD SINCE”

went through as a musician, from being down and out to ending up at the top. That's the idea.

But you paid a heavy price personally, right?

True, and I don't ignore that or just glide past it in the film. There's stuff about my wife Kate, and the toll it took on our marriage. We all pay the price of fame and fortune. We all end up getting divorced. I break up with my wife, and that's addressed in the film. So there's this love affair and romance, that's a kind of sub-plot throughout the film, which reoccurs through the film and gives it a very personal and bitter-sweet touch, and love prevails as we end up getting back together.

Inevitably, the film also focuses on the break-up of the band.

It's obviously a very painful and poignant moment, when we all realise, 'Well, that's it,' and you see the footage documenting the band's final show. The camera lingers on all our faces, and you can see the raw emotion there. It's very bitter-sweet. I don't think it's likely we'll reform and do another big tour, but then I never thought we'd get back together to do the last tour, so I never shut the door on anything. ■



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THE LOW
DOWN

Getty Images



GEORGE MICHAEL

AS THE ULTIMATE EIGHTIES POP POSTER-BOYS, WHAM! MADE IT BIG WITH A STRING OF ERA-DEFINING BONA FIDE CLASSICS BEFORE LAUNCHING GEORGE MICHAEL ONTO THE GLOBAL STAGE, WHERE HE SUCCEEDED IN MAKING HIS IDOLS HIS PEERS...

MARK
LINDORES

When Georgios Kyriacos Panayiotou, aka George Michael, and Andrew Ridgeley were performing dance routines in the nightclubs of their hometown of Bushey, being revered by the girls and mocked by the boys (a pattern which would follow them throughout their career), even they – George, ambitious and driven, and Andrew, cocky and good-looking – could not have predicted where these early performances would lead them. Ferocious party animals by night, they balked at the idea of doing any job that would hamper their dreams of being in a band and spent their days signing on and songwriting, living by a mantra that would later appear in their first single, “Enjoy what you do”.

Following the implosion of their first band, a ska-influenced five-piece called The Executive, a chance meeting in a local pub with old schoolfriend-turned-A&R guy Mark Dean led to Wham! signing to Innervision Records when he snapped them up on the basis of a four-track demo tape they gave him, a move which would later prove to be to their detriment.

Within months, Wham! re-recorded the demos in a studio and *Wham Rap!* was released as their first single in 1982. Although popular in the clubs, the song flopped in the charts. It was the second single *Young Guns (Go For It!)* and a last-minute *Top Of The Pops* performance which became their breakthrough and quickly established them as pop’s pretty playboys with a penchant for fake machismo and a knack for knocking out attitude-laden, rap-infused hits such as *Bad Boys* and a remixed version of *Wham Rap!*

Wham!’s debut album, *Fantastic*, shot straight to No. 1 and cemented their position as major players in the pop game before its final single, the sun-soaked summer smash *Club Tropicana*, marked a change of direction both musically and stylistically.

A reinvigorated Wham! emerged in 1984 following a legal emancipation from the “professional slavery” of their stifling record contract with Innervision, and signing with Epic Records saw them reinvented as a day-glo pop entity armed with a barrage of irresistible sugarcoated pop confections, all of which (with the exception of timeless Yuletide

standard *Last Christmas*) topped the charts. *Wake Me Up Before You Go-Go*, *Freedom* and *Everything She Wants* ensured that Wham!’s second album *Make It Big* made them massive and embodied everything that was fun about unabashed pop music.

However, George Michael’s underlying frustration was that he wasn’t receiving the recognition he felt he deserved as a songwriter. A pair of solo singles, the mature ballads *Careless Whisper* and *A Different Corner*, both went on to become No. 1 hits and garnered George the critical acclaim he craved. The writing was on the wall for Wham!, but not before a hugely publicised photo op on the Great Wall Of China was beamed around the globe to promote the fact that Wham! had become the first Western act to perform in China in April 1985. The coup was landed thanks to a ferocious campaign by their manager Simon Napier Bell, who played up the group’s wholesome image to the Chinese authorities while highlighting the sex, drugs and rock’n’roll hedonism displayed by Queen and the Rolling Stones, the other acts in contention for the honour.

Having achieved an extraordinary run of hits including three No. 1 albums, four No. 1 singles and five Top 10 singles, Wham! split at the pinnacle of their success in front of 82,000 fans at Wembley Stadium in June 1986.

In the aftermath of Wham!, Andrew preferred a role behind the scenes, while George went on to launch a successful solo career, becoming one of Britain’s most successful artists of all time, selling over 60 million albums (his solo debut *Faith* alone currently stands at 25 million) and achieving countless No. 1 singles and albums around the world, as well as scoring hit duets with industry legends such as Elton John, Aretha Franklin, Queen and Whitney Houston. His career has become the blueprint for any singer/songwriter wanting to transcend teen idolatry and to achieve musical longevity.

Though it may have taken a while for the former heartthrob to earn respect as one of our most talented singer/songwriters, his knack for creating irresistible pop melodies has always been evident, even from those oft-dismissed Wham! records. In the words of the man himself, listen without prejudice and you’ll see. ➤

THE MUST-HAVE ALBUMS



MAKE IT BIG

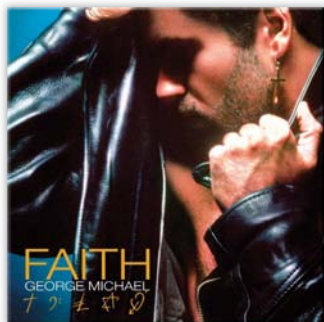
1984

Soul sky high

If ever an album's title was proven to be prophetic, *Make It Big* was it. While the band were still fighting to free themselves of an unfair record contract after their debut, they began amassing a collection of songs that would completely transform both their sound and their fortunes.

Unashamedly poppy, *Make It Big* delivered one of the greatest singles runs of the Eighties, with *Wake Me Up Before You Go-Go*, *Careless Whisper*, *Freedom* and *Everything She Wants* proving unstoppable; only Band Aid stopped the latter reaching the No. 1 spot. The joyous, Motown-inspired sound they had cultivated carried on throughout the album on *Heartbeat* and *Credit Card Baby*, while *Like A Baby* served up more mature balladry.

The pinnacle of Wham!'s career, *Make It Big* would prove to be the group's final studio album. Subsequent singles *I'm Your Man* and *The Edge Of Heaven* were gathered together for a US mini-album called *Music From The Edge Of Heaven*, while in the UK a greatest hits package was put together to commemorate Wham!'s The Final concert at Wembley Stadium in June 1986.



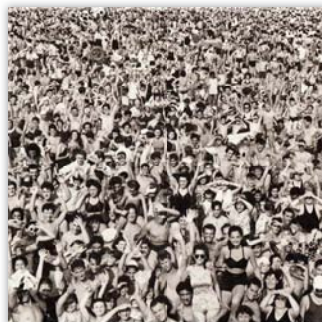
FAITH

1987

Blue eyed shine

With his confidence and creativity at an all-time high following the disbandment of Wham!, George looked to Prince and Michael Jackson as his main competition and set about creating an album that would rival them. *Faith* is obvious in its intentions: stylistically geared towards America, and encompassing a range of genres from rock'n'roll to R&B, soul, funk, gospel and jazz. As ambitious as it sounded, he pulled it off with aplomb, delivering a collection of tracks that illustrated a new depth to his songwriting, yet remained irresistibly catchy. The album shifted 25 million copies.

Faith's title track was based around the quintessential American rock'n'roll sound, *Look At Your Hands* was a soulful throwdown, while the funk-driven *Hard Day*, *Monkey* and *I Want Your Sex* trilogy showed how serious he was about competing with Prince. The heart of the album, however, are the three ballads which explore the feelings of loneliness and isolation which fame had afforded him. The yearning *One More Try*, the gospel-infused *Father Figure* and the jazzy torch song *Kissing A Fool* all exemplify George at his creative and commercial peak.



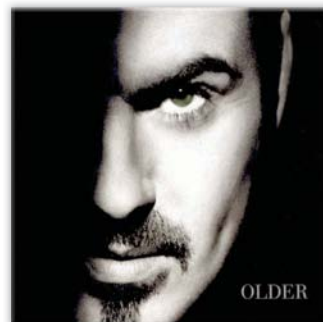
LISTEN WITHOUT PREJUDICE VOL. 1

1990

Days of the open hand

Disillusioned by his success and exhausted from the mammoth Faith World Tour, George decided to scale things back with his second solo album. Still feeling his songwriting wasn't given the attention he felt it deserved, he attempted to distance himself from the sex symbol image he felt was now detrimental to him and opted for a more organic, acoustic sound... hence the album's title. Despite still being an accomplished piece of work and containing some of his best songs, *Listen Without Prejudice* is slightly marred, and George's discomfort and self-awareness is evident in much of the album. "I was every little hungry schoolgirl's pride and joy, and I guess that was enough for me/ But today the way I play the game has got to change, oh yeah. I've got to get myself happy", he sings on *Freedom!* '90.

Elsewhere, the Beatles-esque *Praying For Time* and *Heal The Pain* and the hip-hop based *Waiting For That Day* all stand up with his best. George's decision not to promote the album or appear in any of its videos proved costly, however, with the album selling only a third of what *Faith* did.



OLDER

1996

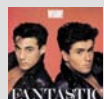
Moving on

Older and wiser, George finally returned with his first studio album in six years in the summer of 1996. Not only had he endured a lengthy court battle to free him of his record deal with Sony, but he had also experienced falling in love for the first time and had been devastated by the heartbreak of losing that love. George had a lot to talk about, and used *Older* to tell his story.

Described by George as "my first totally honest album", the writing of *Older* proved to be a cathartic experience and it allowed him to purge the pain he had endured since *Listen Without Prejudice*. "For the first time, worrying about making the right impression just didn't occur to me," he said. "I was writing more autobiographically and, in a weird way, felt I had nothing to lose."

George's honesty and his hard work — the album took three years to make and included far more orchestration than before — paid off, with *Older* proving hugely successful. The first two singles, *Jesus To A Child* and *Fastlove* both went to No. 1, with a further four singles all hitting the Top 3. The album also went to No. 1 and went on to sell over 15 million copies.

AND THE REST...



Fantastic

1983

By the time Wham! released their debut album in the summer of 1983, they were already well on their way to becoming a pop phenomenon. Having already notched up four Top 10 singles and amassed legions of fans due to a relentless promotional schedule, the poster boys of Eighties pop were primed for success.

Their sound, a blend of frothy funk, pop and rap, had been cultivated from the sounds of the London clubs they frequented, and this — when teamed with their 'baby biker' image — made for a perfect blend of frivolous fun, displayed on *Young Guns* (*Go For It*) and *Wham Rap!*, and teenage rebellion, which came into play on *Bad Boys*. *Club Tropicana* showed their more playful, carefree side, and George's burgeoning promise as a great balladeer-to-be was displayed on *Nothing Looks The Same In The Light*.



Songs From The Last Century

1999

Having offloaded so much personal baggage on his previous studio album *Older*, George took a respite from the soul-searching on *Songs From The Last Century*, choosing instead to put his own interpretations on some of his favourite modern standards. Continuing with *Older*'s more jazz-inflected leanings, George and producer Phil Ramone produced a cohesive-sounding collection of songs, despite their widely varying origins. From Sinatra and Simone to The Police and Passengers, the songs all showed off George's ability to sing soul and jazz, and never more so than on a sublime version of *The First Time Ever I Saw Your Face*. On this album, George set a precedent in the music world for being one of the first mainstream pop artists to make a musical detour by releasing an album of standards, something countless artists have done since.



Patience

2004

With its title undoubtedly a reference to the eight-year wait his fans had endured for a brand new studio album of original material, *Patience* once again proved that when his focus is on his craft, George remains one of the greatest artists this country has produced over the last 30 years. *Amazing*, his last great single, proves to be one of *Patience*'s highlights, along with the heartfelt ballads *Round Here* — a wistful look back at adolescence — and *My Mother Had A Brother*, about the suicide of his gay uncle; both songs stand up among his best.

While *Patience* does have its share of confessional moments it is, overall, a more carefully balanced affair than *Older*, thanks to the canny inclusion of a smattering of dance tracks: *Flawless* (*Go To The City*), *Shoot The Dog* and *Freeek* '04, which sample The Ones, Human League and Aaliyah respectively.

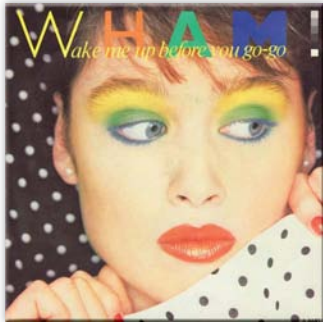


Symphonica

2014

Following his *Symphonica* Tour in 2011-2012, which had been set back due to George's health problems, including a near-fatal brush with pneumonia in Vienna, George released his first live album in March 2014. Predominantly made up of orchestral versions of hits (including *A Different Corner*, *One More Try* and *Praying For Time*), selections from *Songs From The Last Century* (*Brother Can You Spare A Dime*, *My Baby Just Cares For Me*) and new covers (Terence Trent D'Arby's *Let Her Down Easy* and Rufus Wainwright's *Going To A Town*), the album works best as a souvenir for fans who attended the live shows. Aside from that, none of the songs improve on the original versions, and *Symphonica* has an air of being a stopgap release until George can get round to releasing a new studio album... which, after 11 years and counting, his fans surely deserve.

THE ESSENTIAL SINGLES



WAKE ME UP BEFORE YOU GO-GO

1984

Boys just wanna have fun

By the time Wham! released the first single from their second album, they had been released from a tyrannical deal with Innervision. Emerging with a fresh new sound, style and outlook, they eschewed the politics and posturing of their debut album in favour of frivolous fun. *Wake Me Up Before You Go-Go*, named after a misspelt note left by Andrew Ridgeley, was an homage to the classic soul of Tamla Motown – a bouncy anthem which embodied their feelings of freedom. The song's sunny disposition was reflected in an upbeat live video which affirmed George and Andrew as pop's pretty boys with their dazzling smiles, coiffured hairdos, Katherine Hamnett-designed 'Choose Life' T-shirts and neon sportswear. Bright, fun and feel-good, *Wake Me Up Before You Go-Go* became Wham!'s first No. 1 single in the UK and the US.

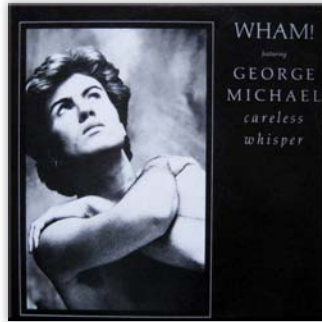


TOO FUNKY

1992

Sweet seduction

George's intention had been to follow the sombre *Listen Without Prejudice Vol. 1* with a volume of dance tracks, but after *Vol. 1*'s disappointing sales the idea was shelved. Seeking an outlet for the tracks he'd already recorded, George contributed three to *Red Hot + Dance*, a charity album launched to raise money towards AIDS research, with *Too Funky* chosen to lead the campaign. The laidback house track featured sampled dialogue from *The Graduate* and was accompanied by a video with glamazonian supermodels in Thierry Mugler designs. The song reached No. 4 and was the most played song in Europe in 1992, yet Sony's reluctance to adequately promote the accompanying album led to George leaving the label.



CARELESS WHISPER

1984

Murmur on the dancefloor

Though it was released in the summer of 1984 as George's first solo single, *Careless Whisper* had been written in 1981 by George and Andrew and was included on the demo which landed them their first deal. A remarkably mature song to have been penned at such a young age, *Careless Whisper* is sung from the viewpoint of a remorseful cheating lover and features a sax riff which rivals that of Gerry Rafferty's *Baker Street* as the most recognisable of all time. Unhappy with the first version of the song, which was produced by Jerry Wexler at the legendary Muscle Shoals Studios, George re-recorded and self-produced the track on his return to the UK, and that is the version which was released. *Careless Whisper* remains George's signature hit having sold over six million copies and reached No. 1 in 26 countries, where it was credited to Wham! featuring George Michael.



JESUS TO A CHILD

1996

Heaven sent, heaven stole

Following a lengthy absence from the spotlight, George made a surprise appearance at the MTV Europe Music Awards in Berlin in November 1994, where he premiered *Jesus To A Child*, a heartfelt ballad written about the death of his lover Anselmo Feleppa in 1993. George said his devastation at the loss left him with severe writer's block for 18 months, after which the lyrics to the song came to him in an hour. Everything about the song, from the lyrics to the tender Brazilian bossa nova rhythm track, was inspired by Anselmo and George always dedicates the song to him every time he performs it live. The song was released over a year after its premiere as the first single from *Older* and hit No. 1 in January 1996.



LAST CHRISTMAS/EVERYTHING SHE WANTS

1984

Season's cheatings

As pop's two tribes, Wham! and Frankie Goes To Hollywood, prepared to go to war for the coveted Christmas No. 1 in 1984, both were forced to be humble in defeat as planet pop's ceasefire in aid of Africa, Band Aid's *Do They Know It's Christmas?* swooped in to dominate the end-of-year chart (though George's appearance on the Band Aid single made him victorious by default). Released in December 1984 as a double A-side with *Everything She Wants*, *Last Christmas* has become a seasonal classic, entering the charts on no fewer than 11 occasions over the years. Having clocked up sales in excess of 1.3 million copies, it is the biggest-selling single in chart history to fail to reach No. 1. George has gone on record declaring it his favourite Wham! song; along with *I'm Your Man*, it is the only Wham! song he still includes in his live set.



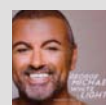
FAITH

1987

Rebel with a cause

Determined to put the ghost of Wham! behind him, George began *Faith* with a funeral chorus of *Freedom* played on a church organ before giving way to a rockabilly-inspired beat which outlined his intentions of realising his own American dream. Incorporating elements of classic Americana, the song was written as a pastiche of classic rock'n'roll at the suggestion of producer Dick Leahy and evoked the likes of Elvis Presley and Bo Diddley in its execution. These influences were carried over into the video for the song in which George, dressed in classic all-American garb such as Levi's, a leather biker jacket, aviator sunglasses and cowboy boots, danced around a Wurlitzer jukebox strumming a guitar – a strong visual identity which virtually guaranteed the song's omnipresence on MTV. *Faith* reached No. 1 in the US and No. 2 in the UK, and the video has become one of his most iconic.

ONLY FOR THE BRAVE



White Light

2012

George was criticised for performing this forgettable song at the 2012 Olympic Closing Ceremony, as opposed to a classic hit. He explained that the song was about his brush with death from pneumonia, and that the 'overcoming adversity' message was apt to the event.



True Faith

2011

Sometimes even the fact that a song is for charity isn't enough to justify its release, as George's butchering – whoops, we mean 'reinterpreting' as a ballad with heavily vocodered vocals – of New Order's classic to raise money for Comic Relief in 2011 proves.



NEED TO KNOW

● In April 1985, Wham! became the first Western act to perform live in China. The trip was a major media event with George and Andrew trailed constantly by photographers and TV crews and footage beamed around the world. They were also filmed by their own crew for the home video, *Foreign Skies: Wham! Live In China*, named after a line from *Like A Baby*.
● George has duetted with a wide range of artists including Queen, Elton John, Aretha Franklin, Whitney Houston, Mary J Blige and the Sugababes' Mutya Buena as well as

performing backing vocals on Elton John's *Nikita* and *Wrap Her Up* and David Cassidy's *The Last Kiss*. He also had a hit with a cover of the Bee Gees song *Jive Talkin'* as the lead singer with Boogie Box High.

● Wham!'s backing singers/dancers Shirlie Holliman and Dee C Lee were hugely popular with fans. Dee C went on to enjoy solo success and join future husband Paul Weller in The Style Council; her replacement, Pepsi DeMacque, stayed with Wham! until their split before scoring a string of hits in duo Pepsi & Shirlie.

THE MUST-WATCH VIDEOS

CLUB TROPICANA

DIRECTOR: DUNCAN GIBBINS

The final single and video from the *Fantastic* album, *Club Tropicana* marked a stylistic change of direction for the group, with George and Andrew swapping the tough-guy posturing and the not-entirely-convincing machismo of earlier videos such as *Bad Boys* for suntans and Speedos in an effervescent celebration of the Club 18-30 holidays that were so popular at the time. Shot at Ibiza's hedonistic haven Pikey's, *Club Tropicana* was the perfect visual representation of the cool, breezy song, casting the group as carefree playboys in search of some cheeky fun in the sun before a hilariously camp twist at the end of the video revealed George and Andrew to be airline pilots, the objects of their interest airline stewardesses. Bright, colourful, and fun, *Club Tropicana* was Wham!'s coming-of-age, revealing them to be the purveyors of fun-loving, dynamic pop music they would remain until their split in 1986. <https://www.youtube.com/watch?v=WYX0sjP6Za8>



I WANT YOUR SEX

DIRECTOR: ANDY MORAHAN

Although it looks remarkably tame and un-risqué by today's pop promo standards, 1987's *I Want Your Sex* video was met with a maelstrom of negative media attention, including an attack by Tipper Gore of the PMRC, and a ban by Britain's Radio 1 due to the fact that in a world still terrified by the spread of HIV and AIDS, anything seen to remotely promote sex was strictly taboo. Given the fact that George's audience at the time was still predominantly young girls, the video was branded a tasteless, tacky attempt to create controversy and gain him a more mature audience. George replied by pointing out that the video was an exploration of the carnal desire shared by a couple in love and actually promoted safe sex – though shots of George and model Kathy Jeung writhing about on satin sheets and him writing 'Explore' on her thigh and 'Monogamy' on her back in lipstick proved too much for many to handle. <https://www.youtube.com/watch?v=r3AP26ywQsQ>



FREEDOM '90

DIRECTOR: DAVID FINCHER

By 1990, the 'sex symbol' image that George had cultivated during the *Faith* era had bit him in the perfectly formed ass and he had decided that, in a bid to be taken more seriously, he would no longer appear in his music videos, although it's debatable that casting some of the world's most beautiful supermodels – Cindy Crawford, Naomi Campbell, Linda Evangelista, Christy Turlington and Tatjana Patitz – plus a handful of high-flying male models in various states of undress lip-syncing to the song was the best way to emphasise the music. Items from the *Faith* video – the Rockers' Revenge leather jacket, the Wurlitzer jukebox and the Gretsch guitar – were set on fire to symbolise the end of his former persona. Misplaced moral message aside, *Freedom '90* garnered heavy rotation on MTV and became an iconic clip that encapsulated the Nineties aesthetic of glamour-filled fashion editorials come to life. <https://www.youtube.com/watch?v=diYAc7gB-0A>



OUTSIDE

DIRECTOR: VAUGHAN ARNELL

Following his high profile arrest in a Los Angeles public toilet for "engaging in a lewd act", George turned his public humiliation into hilarity with a brilliantly satirical take on the episode for the *Outside* video. Once again the work of Vaughan Arnell, who had directed the *Fastlove* video, *Outside* begins as a pastiche of Swedish Seventies porn films before evolving into a high-tech exploration of voyeurism, cataloguing couples indulging in al fresco carnal displays while telephoto lenses and surveillance cameras track their every move, with a pivotal scene where George dressed as a US policeman dances in a disco-fied toilet complete with mirrorball urinals. Unfortunately, not everyone enjoyed the video's humour. Marcelo Rodriguez, the LAPD officer who had arrested George, unsuccessfully attempted to sue him for the emotional distress he claimed to suffer as a consequence of his depiction in the video. <https://www.youtube.com/watch?v=gwZAYdHcDtU>



The *Outside* video features George dressed as a US policeman dancing in a disco-fied toilet, but not everyone enjoyed its humour: the LAPD officer who had arrested George unsuccessfully attempted to sue him for emotional distress

WHAT'S NEXT?

Following Wham!'s split in 1986, Andrew Ridgeley had a brief solo career, releasing one album, *Son Of Albert*, which was a critical and commercial flop, failing to reach the Top 75. He has since maintained a career out of the spotlight, writing and producing under various pseudonyms for other artists.

With the exception of a brief reunion during the Rock In Rio concert in 1991, both George and Andrew maintain that there is no Wham!

reunion on the cards. A rumoured reunion tour in 2012 to mark Wham!'s 30th anniversary was put down to overzealous tabloid reporting and had never even been discussed by the guys themselves.

Over the past few years, George has struggled with his health and battled extensively against his personal demons, forcing him to put his career on hold. A series of clubby tracks written and recorded for what George described as "my big gay dance album" remain unfinished.

A SERIES OF CLUBBY TRACKS WRITTEN FOR WHAT GEORGE DESCRIBED AS "MY BIG GAY DANCE ALBUM" REMAIN UNFINISHED

Spotify LISTEN UP!
A selection of classics from the many eras of George Michael...

1 Careless Whisper

George's first solo hit

2 Faith

Title track of his debut album

3 Wake Me Up Before You Go-Go

Wham!'s first No. 1 single

4 Young Guns (Go For It)

Wham!'s breakthrough single

5 Father Figure

One of George's best songs

6 I'm Your Man

1985 No. 1 hit for Wham!

7 Fastlove

Patrice Rushen-sampling No. 1

8 Somebody To Love

Duet with Queen from the *Five Live* EP

9 Last Christmas

Best-selling No. 2 of all time

10 Edge Of Heaven

Wham!'s final single

11 I Knew You Were Waiting For Me

No. 1 duet with Aretha Franklin

12 Praying For Time

From *Listen Without Prejudice*

13 Club Tropicana

Wham!'s summer anthem

14 Freedom

Wham!'s second No. 1 hit

15 Jesus To A Child

Lead single from *Older*

16 I Can't Make You Love Me

Cover from *Ladies And Gentlemen*

17 Kissing A Fool

Sublime ballad from *Faith*

18 Everything She Wants

George's favourite Wham! song

19 One More Try

Highlight of the *Faith* album

20 Too Funky

Single from the *Red Hot + Dance* charity album

<http://spotify/1LxLw2G>





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RARE BREED

DEEP IN THE OXFORDSHIRE COUNTRYSIDE, SOMETHING SINISTER HAS STIRRED. EIGHTEEN YEARS AFTER HER PREVIOUS SOLO ALBUM, SAINT ETIENNE'S SARAH CRACKNELL HAS CREATED THE BEWITCHING *RED KITE*, A RECORD FULL OF NATURAL BEAUTY AND WICKER MAN-STYLE UNEASE. SARAH TELLS *CLASSIC POP* THAT IT'S A LOT EASIER TO IMPRESS THE PUBLIC THAN HER OWN CHILDREN...

JOHN EARLS

If ever there's a band who defy their stereotypical image, it's Saint Etienne. They always seem to be busy, making a film about London here or playing a fashion show there, but in the past decade they've actually only released one album, 2012's *Words And Music*. Their collective persona is that of detached, bookish types, yet music business legend states that their tours were regularly more hedonistic than Primal Scream's.

Throughout their career, the trio have seemed to embody London, both with the metropolitan sweep of their music and in making documentaries about the capital. Though Bob Stanley remains in London, singer Sarah Cracknell grew up in the Berkshire countryside and has lived for the past 15 years in rural Oxfordshire. If there

is a stereotype that fits Cracknell, perhaps it's that of the village mum since she moved with her husband, Heavenly Records founder Martin Kelly, to raise the couple's two sons.

"Village life does mean people knock on your door a lot," laughs Cracknell. "Everyone will come over, literally asking to borrow eggs or to tell you what's happening at the village hall on Saturday. When Bob first came over, three people had knocked within an hour and he was going 'Does this happen all the time? God, I'd hate it.' But now my husband and I are always borrowing sugar from our neighbours too."

Cracknell is terrifically entertaining company, refusing to take life at all seriously as she relays tales about her supposedly hip husband's love of Ed Sheeran or her terrible memory that means she's

forgotten scores of potentially great songs while driving Kelly mad by her inability to recall if she's already seen what they're watching on TV. Yet Cracknell has also managed to maintain an elusive quality, frozen as the otherworldly creature at the centre of Saint Etienne ever since she first sang on *Nothing Can Stop Us* in 1991.

There's a simple explanation for that. "I don't like to crap on about myself," she says, with a trademark raucous laugh. "Whether it's in life or song, I don't do 'Poor me.' That's why I always tend to write in a cinematic way, with character-based narratives. Even when my songs are autobiographical, they're cloaked within fictitious characters."

Arriving a decade 18 years after her debut solo album *Lipslide*, Cracknell's new album *Red Kite* is informed by her own life, and the Oxfordshire countryside dominates its beautifully pastoral soundscape. Whereas *Lipslide* was recorded with a multitude of producers, *Red Kite* was made in just two one-week sessions near Cracknell's home – and, yes, in true village fashion she did ask a neighbour if she could borrow the barn where recording took place. To further the idyllic image, producers Seb Lewsley and Carwyn Ellis lodged with Cracknell during the recording, while co-writers included her nephew, rising singer-songwriter Noah Kelly. "Noah was touting his wares, sending loads of ideas with me going 'No... no... sorry, nope' until *Underneath The Stars*, which I really liked. Noah behaved himself, he

didn't try to get involved with what I chose to do with the song at all."

With Stanley and Pete Wiggs busy writing books, *Red Kite* was conceived during a break from Saint Etienne, its songs arriving surprisingly easily considering the lengthy

gap since *Lipslide*. "I'd got to know some people nearby who can play strings and clever stuff," smiles Cracknell. "They're used to playing together and just launching into song, which I'm not used to doing." They included Truck Festival organiser Robin Bennett, "Us writing songs together across the kitchen table".

A bout of flu just before the second week of recording was the only cloud, as Cracknell fretted about how to find extra cash to finish the self-funded album. "I was wheezing and bent double," she recalls. "But it was a case of mind over matter, and I

"I DON'T LIKE TO CRAP ON ABOUT MYSELF. WHETHER IT'S IN LIFE OR SONG, I DON'T DO 'POOR ME'. THAT'S WHY I WRITE IN A CINEMATIC WAY"

snapped out of it by day two. No, I wouldn't have let any vocals go if they were noticeably fluey!"

The album's first single, *Nothing Left To Talk About*, features Manic Street Preachers bassist Nicky Wire. Although the Manics began on *Heavenly*, Wire's childlike voice seems an unlikely choice for a guest vocalist. "I didn't want a voice that was too stropky or strident," explains Cracknell. "I like Nick's fragility." The pair share a love of wearing feather boas on stage, though Cracknell notes: "I give mine away all the time. I can never find one in the cupboard when I need to."

Cracknell will tour the album in winter, probably by train as she's become wary of tourbuses since Saint Etienne were involved in a crash in Calais 13 years ago. "My eldest son was a baby and I was pretty scared," she says. "I'd actually forgotten about that crash until you reminded me, though. It can be useful having a bad memory sometimes! I prefer trains anyway – I get car-sick if I try reading on a tourbus."

Is it true that Saint Etienne's tours were wild? "Who said anything about 'were'?" she responds. "Who says we've cleaned up? No, the truth is that we do still get a bit over-excited after a show sometimes and I'm sure that'll continue with the solo gigs. I've got a little gang, because it's the same people who played on the record and I like surrounding myself with people I know."

"We've been moved on by the police a few times for loitering – drinking en masse with what's left of the rider. I'm slightly proud that still happens to me! But I have to be careful, because it wouldn't look good to my kids if I was actually put in a cell overnight, and it's easy to lose track of what is and isn't an arrestable offence. I can get a little bit lippy with authority and I do need to button it."

Cracknell's children – sons Spencer, 14, and Sam, 11 – mean that she's still in touch with chart music, which the singer has a great deal of fondness for. She's a fan of chart-topping EDM producer Route 94 in particular. "So much of modern dance music just reminds me of going clubbing in the Nineties," she chuckles. "I used to like that stuff and it turns out I still

dancefloor pulse, but it's inspired Cracknell's bandmates to begin a follow-up to *Words And Music*. "Bob and Pete have seen that I've made an album and said to each other 'Ooh, a record! That's a good idea! Why don't we do one of those?' My first impression is that it might be less of a dancefloor extravaganza, but it could yet go in any direction and we need to reconvene and chat about all that."

Could it be recorded with the same speed as *Red Kite*? "Maybe. My record lent itself to that swiftness because a lot of instruments were being played by one person. It's more time-consuming when you've constantly got other musicians coming in, not least because you have to play them the track first."

Although Saint Etienne are spread across Oxfordshire, London and, in Wiggs' case, Brighton, they remain friends, "knowing when to give each other space" and the album is likely to come out next year. While Wiggs and Stanley finish their book projects, Cracknell is working with Swedish musician Name The Pet and remains open to other collaborations. "It depends if someone asks at the right time."

One area where Saint Etienne do differ is in social media. While Stanley is an inveterate tweeter, Cracknell has no Facebook or Twitter account. "I'm really slow and behind with all that stuff," she admits. "I even find email an intrusion! It's hard enough keeping up with that, so I'm just not interested. I'm quite technophobic, and I need to be careful that I don't get so far behind that I'm beyond repair. But I just don't like looking at a screen all the time. It really annoys me, because I'd rather gaze out of the window and look at the birds. I'm a bit of a twitcher and a bit nature-y."

That sense of natural wonder infuses *Red Kite*, but it hasn't necessarily inspired Cracknell to crack on in haste for solo album three. "It might take me another 18 years, who knows?" she ponders. "These things never seem to take long. When someone said how long it had been since *Lipslide* I yelled 'You're kidding me!' I'm always involved in something with Saint Etienne, like playing a live soundtrack or touring abroad. It may not appear that any of us do very much, but in fact we really are. Promise!" ■

"BOB AND PETE HAVE SEEN THAT I'VE MADE AN ALBUM AND SAID TO EACH OTHER 'OOH, A RECORD! WHY DON'T WE DO ONE OF THOSE?'"

do. Back then, you'd never hear that type of music on the radio and it's great that it's on daytime Radio 1 now, because it means I don't have to go out!"

No different than any other mum, Cracknell's children are monumentally unimpressed with her career, though she recalls taking Sam to see his beloved QPR play and twice being asked at half-time "Are you Sarah from Saint Etienne?" According to Cracknell: "Because these lads were fellow QPR fans, Sam was suddenly impressed. He started telling all his friends 'Two people came up to my mum...'"

Aside from the burbling *Hearts Are For Breaking*, most of *Red Kite* is a world away from Saint Etienne's

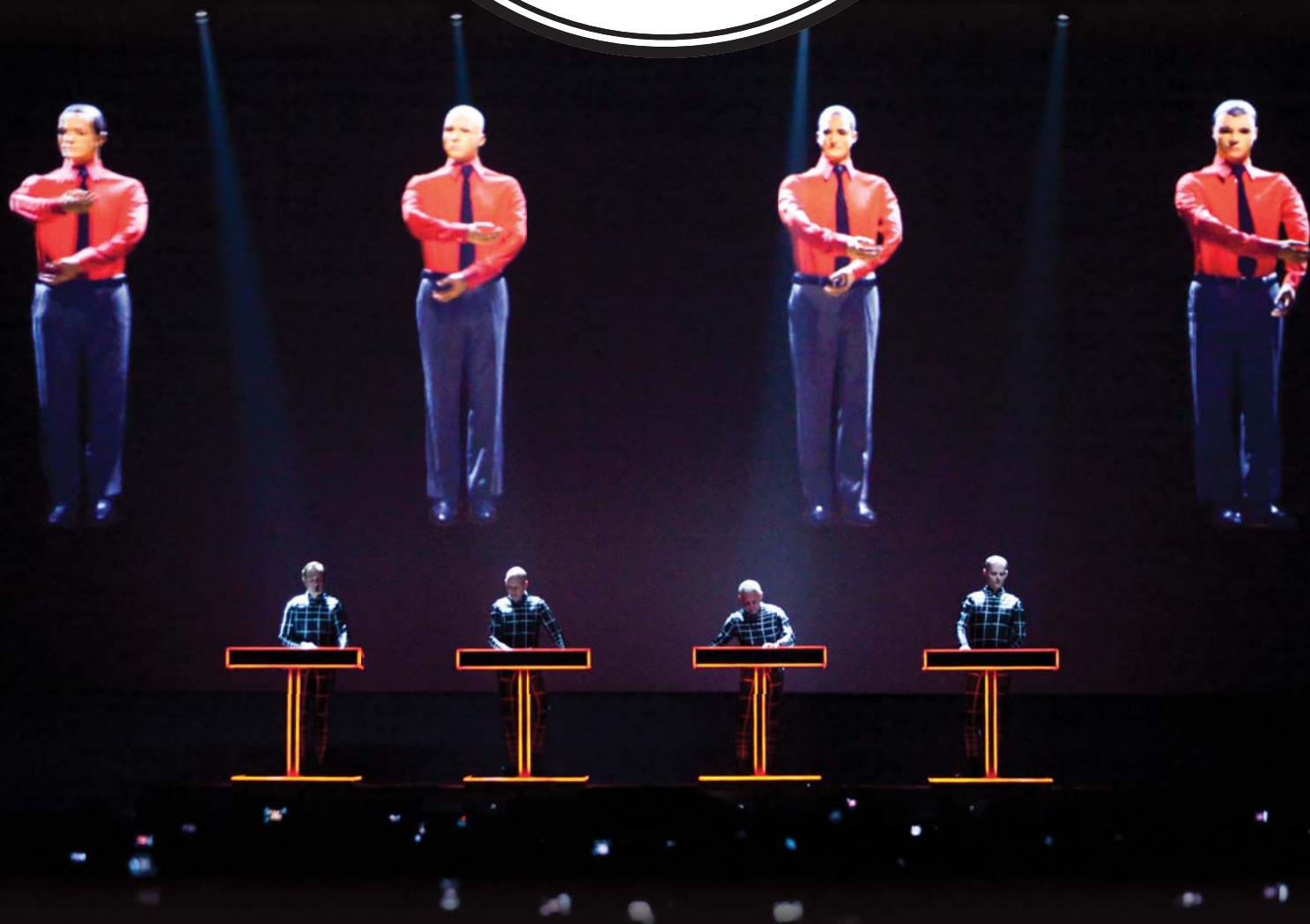




Düsseldorf

IN THEIR NATIVE GERMAN CITY KRAFTWERK WERE LOCAL LEGENDS, BUT THEIR INFLUENCE SPREAD INTO MANY DIFFERENT MUSICAL WORLDS. WHERE WOULD WE BE WITHOUT THEM?

MARK FRITH



fluence. It's a big word. We use it a lot. A certain sound on a certain record influences another sound on another record; one band or singer's body of work can inspire a whole act's career or even, if they're very influential, a whole movement. You can all name several now. If you imagine a world without some of those key influencers you can picture a world without another, later act or even a whole tranche of acts.

However, imagine a world without Kraftwerk and you can potentially obliterate much of the music that followed. Would electronic music have caught hold if they hadn't taught us that as well as being rigid and repetitive, it could be melodious too? What about house music? Derrick May, house innovator and Kraftwerk obsessive, based a lot of his other sets around the band's basslines. He loved their simplicity, their cleanness and (with their late Seventies work) how, in his words, "goddam funky" they were. What about hip-hop? Grandmaster Flash would play the band's work extensively at his early New York residencies, whilst 1982's *Planet Rock* sampled *Trans-Europe Express* to revolutionary effect. David Bowie revered them – what would his late Seventies work have sounded like without them?

So that's decided, then: Kraftwerk are the most influential band in musical history. You can imagine they'd be pretty big-headed about that; you'd be wrong. Kraftwerk always did things, and always will do things, in a very different way.

Florian Schneider and Ralf Hütter met in 1968 as students in Düsseldorf whilst taking part in an improvised music course. The duo performed together in a four-piece known as Organisation, who released one album. Then came a new band, Kraftwerk (German for 'power station'), and four years of experimentation – members came and went (guitarist Michael Rother and drummer Klaus Dinger left in 1971 to form Neu!, more of whom later) with Schneider and Hütter as the nucleus. As the band moved into 1972, they began to experiment: post-production distortions were added, live performances began to feature drum machines with preset electric organ rhythms. Then, in 1973, came a new member, Wolfgang Flür, a very different personality to the studious, reserved founding duo.

With their 1973 album *Ralf Und Florian*, Kraftwerk began to move closer to its famous sound of vocoder, synthesisers and drum machines. The music was fitting into place, but the look, the image, the style was to be as important. It had to



Derrick May, purveyor of Hi Tek Soul, or "George Clinton meeting Kraftwerk in an elevator"

be durable, and it had to do the talking for a band who wanted to sit in the background and make music.

Whilst Ralf and Florian were planning their big breakthrough, former band members Klaus Dinger and Michael Rother were recording their debut album,

new world: "Pete Burns used to run a record shop called Probe in the centre of Liverpool and he had a really good German import section, and Andy would buy Neu! records, he'd come round to mine and we'd just enjoy them together. We were looking for something new and exciting – and what was coming out of Düsseldorf was exciting."

For Neu! themselves, however, mere survival was of paramount importance. Disappointed by the reaction to their first album, the band's record company placed a cap on their advance.

Because they'd spent a fortune on new instruments, they only had enough cash for half a second album, 1973's *Neu! 2*, which forced them to remix first album tracks for the second half of album #2. In 1973, the concept of the 'remix' was completely new. Their place in musical history was sealed.

Whilst Neu! were inventing the 12" mix, Kraftwerk spent the latter half of 1973 and early part of 1974 reformatting the Kraftwerk concept. Electronic instruments were moving on apace and the band invested in the newest kit. They developed their recording space in Düsseldorf, Kling Klang Studios, which would in time make them more self-dependent (production duties that had previously been farmed out would soon be handled in-house). Their look changed too. In his autobiography, *I Was A Robot*, Wolfgang Flür describes how the long-

Grandmaster Flash would play Kraftwerk at his early New York residencies, while Planet Rock sampled Trans-Europe Express to revolutionary effect



Neu!. The album's mixture of Krautrock noodlings, syncopated drumbeats and odd noises was an innovative and unusual but heady mix, and although the album sold only a moderate 30,000 copies, Bowie, Brian Eno and OMD have all cited the band as an influence. Indeed, for OMD's Paul Humphries, Neu!'s music was a gateway to a whole,





haired Krautrockers were fashioned into something entirely different in the months leading up to their new album.

"At the time of *Autobahn*, we adopted the 'German' image at Florian's suggestion, based on his love of the fashions of the Fifties. It was like The Beach Boys, who represented an American prototype with their 'all-American dream'... we just wanted to stop being compared with the English pop scene." The band – now with a fourth member, Karl Bartos – took themselves off into central Düsseldorf for group haircuts and off-the-peg suits. This didn't go unnoticed. To a teenage Ralf Dorper, later to find huge acclaim as one quarter of Propaganda, growing up in Düsseldorf meant you would see the band or members of their entourage on a regular basis... and boy, did they stand out.

"In Düsseldorf at that time most people were still wearing flares, but they were wearing narrow tight trousers," relates Dorper now. "You'd certainly recognise them if you saw them around. You'd see someone in tight trousers with short hair and you'd think 'Ah, they must be connected to Kraftwerk!'"

The look became increasingly important. A designer friend, Emil Schult, worked with them on the visuals to accompany the album *Autobahn*, and the results were stunning: clean, pop-art inspired depictions of motorways and other urban landscapes. The work placed the band in a clear space – that of the city, of technology, of a new modern life.

They started to have hits – the 22-minute title track of *Autobahn* was a big club record in the US and the album went Top 5 in the Billboard chart and the UK chart. Then, in 1975, they toured the UK, and in doing so inspired a whole generation of UK musicians to ditch the guitars and play synthesisers instead. Back home in Düsseldorf,

Emil Schult's visuals for Kraftwerk were stunning – clean, pop-art inspired work which placed the band in a clear space of a new modern life

however, local gig-goers were less enamoured. As 1975 ticked over to 1976, punk took hold in the city. Whereas before punk, as Ralf Dorper recalls, "they were pretty visible – they'd go to all the in-places. Florian would drive everywhere in his very large Mercedes...", with the advent of punk the locals became hostile.



"Wolfgang tells the story," continues Dorper, "of going to one punk venue and being repeatedly kicked in the back! It was crazy – the punks would actually attack them!"

Wolfgang Flür's stories of the time cast light on the secretive world of the band, a world that was getting more and more secretive with time. Indeed, Flür's memoirs are one of the only detailed insights into the band's world we have. The book – released in 2003 – was the subject of a lengthy legal dispute between the author and Kraftwerk, but is very insightful about the period of *Autobahn's* release and the tour that followed. It is clear that both Flür and Bartos were regarded as more junior members – earning less, staying in cheaper hotels to the other two on a US tour, and having to look happy when Hütter and Schneider showed off the watches their music publishers had bought for the two of them.

After the *Autobahn* tour, in May 1977, the band began work on a follow-up, *Trans Europe Express*. With this album the band were at the peak of their powers: fantastic reviews, sold-out shows, and the patronage of David Bowie, who was hopeful of some kind of collaboration with the band and producer Brian Eno. But

Kraftwerk didn't collaborate. They didn't support anyone else either (turning down Bowie's offer of a slot on his Station To Station tour the previous year was just one example). Yet their quest for a life

David Bowie wrote V2 Schneider in tribute to Kraftwerk; the band would repay the compliment on *Trans-Europe Express*



Getty Images

away from a public profile was about to take a bizarre and brilliant turn.

In the (rave) reviews the band received, certain key phrases would re-occur: the band were "cold", even "robotic". Ralf in particular loved this image, and over several months an idea developed in his mind: what if Kraftwerk were replaced in the public sphere by a series of doppelgänger? If functioning models could be made of the band, they really could be robots. Recording sessions for next album *The Man Machine* were interspersed with modelling sessions to create shop-dummy alter-egos that would go on to take their place in photo shoots.

Their insistence on not having a public persona became obsessive but was put into place not for the modern-day reason of protecting family and children, but because they wanted to get on with what they did – in Hütter's case, cycling during the day and recording at night. Night after night.

But was there another reason? The image was so strong, so unique; why would they suddenly start appearing in their own photo shoots? (Last band photo shoot – 1978. 1978!) Do TV interviews? (last one – 1981, around the time *The Model* was becoming their only UK No. 1). Why, when a public image was this good, this talked about?

Although proud of their most famous sons, Düsseldorf's music moved in a very different direction towards the end of the Seventies. Punk had been huge, and the anyone-can-do-it attitude would

permeate through the whole of the city. Neue Deutsche Welle (New German Wave) was at first an underground movement derived from punk and new wave before becoming a less derivative, more distinct style. Its spiritual centre was a pub called Ratinger Hof, the CBGBs of Düsseldorf, and many of the acts were from the city. There was DAF (Deutsch

Propaganda released debut album *A Secret Wish* on Trevor Horn's ZTT Records. First single *Dr. Mabuse* was one of the label's truly great singles

Amerikanische Freundschaft) who began playing gigs in the Ratinger Hof basement before moving to London and becoming staples of the UK music press. Their music was hard, electronic and sung entirely in German, with lyrics that occasionally drew negative attention. *Der Mussolini* contained the lyrics "Dance the Mussolini, move your behind, clap

your hands, and now the Adolf Hitler, and now the Jesus Christ" with a sarcasm missed by many observers.

Die Krupps got John Peel plays and, crucially, a Single Of The Week in the *NME*. A buzz was growing at the paper's office about Die Krupps and this new breed of German music, so when Dorper left to work on a new project, Propaganda, the timing couldn't have been better. *NME* writer Paul Morley told the band he wanted to sign them for a new label he was putting together. At first they were sceptical. Then, when Morley mentioned who would be producing, their view changed...

Speaking to *Classic Pop* on the phone from Düsseldorf, it is clear Dorper loved Trevor Horn's work with Malcolm McLaren and ABC (and he was interested in the latter's move from noisy, abrasive records to perfect pop, a move Dorper himself was to make.) Originally a trio (Dorper, Cologne-based friend Andreas Thein, and singer Susanne Freytag), by the time Propaganda released records they were a foursome; Freytag brought in Claudia Brücken, a former bandmate in The Topolinos, who became the main vocalist.

Dorper had doubts about their contract from the off. "It looked like a contract from the Fifties or Sixties – but I kept thinking: 'Trevor Horn'." They would have had to sell a quarter of a million albums to recoup costs, but confidence was high.

The recording of first single *Dr Mabuse* was an exciting time for everyone involved, and produced one of ZTT's truly great singles.

Problems followed.

"We started to push for studio time with Trevor but then Frankie Goes To Hollywood went mega – and we were brought to a halt. We were dependent on the studio in London, but the Frankie guys were in there." The success of ZTT caused problems; the infrastructure was simply not in place to support the most successful Indie label of the mid-Eighties. In Dorper's words "the organisation was chaos and we were suffering."

Then, a breakthrough. With no hope of reconnecting with Trevor Horn because of his Frankie duties, Propaganda entered the studio with Stephen Lipson, and *Duel*, a song Dorper had been working on already, was born. By now a reconstructed four-piece – classical musician Michael Mertens had replaced Andreas Thein – they set to work on an album.

A Secret Wish is arguably ZTT's best album. It's a lush, memorable amalgam of dark synth music, pop and



orchestral arrangements with forays into Die Krupps-style noise (particularly on *Jewel*, the brash twin of the beautiful *Duel*). Alas, it was to be the band's finest moment. After a messy split from ZTT (Claudia Brücken left to begin a notable solo career) the band signed to Virgin, but by the time the album *1234* was released in 1990 the personnel had changed. Dorper regrouped with Die Krupps, and the band is still going strong today.

As the Eighties progressed, Kraftwerk settled into an intensive, studio-based regime. Like workers at a factory, they put in long nights at Düsseldorf's Kling Klang Studios – constructing equipment, then recording music with

When Kraftwerk announced a residency at the Tate Modern, eight nights' worth of tickets sold out in seconds

it. "You can't just go into a shop and say 'I'd like to buy these things,'" said Ralf Hütter in 1981. "We had to make them all ourselves." The equipment had to be transportable, too, so they could, as much as possible, reproduce the clean studio sound night after night. Touring had another advantage – they could visit bands they had influenced and, in New York in the early Eighties, see DJs mix in their records in Manhattan clubs.

Their influence on American rap music reached a peak in 1982 when Afrika Bambaataa producer Arthur Baker sampled *Trans-Europe Express* on *Planet Rock*. Paul Humphries got the shock of his life when, on OMD's first German tour in 1980, whilst playing in a venue in Bochum, "we looked out from the stage and all four members of the band were just standing there, dressed identically. They were just interested... checking out the competition."

The band's growing obsession with cycling led to the song *Tour De France*, one of their biggest international hits, in 1983 (in a terrible irony, that same year Ralf Hütter suffered a bad cycling injury that caused him head injuries and he spent several days in a coma.)

As the Eighties wore on, the group began to tour less and release very little. Wolfgang Flür left; Karl Bartos departed to become Professor Of Music at Hamburg University. Then in the noughties, Florian Schneider also left, leaving Ralf Hütter as the only original member. However, in the last few years the presence of Kraftwerk has been felt more than ever – not just in the growing number of artists who cite them as an influence (even

Coldplay got in on the act with their appropriation of *Computer Love* on *Talk*), but also in their selective but brilliant live work.

At no point was the power of Kraftwerk more pronounced than when the group announced a February 2013 residency at London's Tate Modern as part of a series of gigs worldwide in iconic art spaces. Eight nights' worth of tickets sold out seconds, with over 100,000 applicants missing out (non-goers held alternative Kraftwerk-inspired events all over the city during the run). The concerts were a sensation, with many reviewers being stunned by the number of young gig-goers present.

Influence. No-one has had it like Kraftwerk, and 45 years on, it's growing. They shaped house and hip-hop and British electronic music and probably everyone in this magazine. Stick your finger in a random page – there, that's someone influenced by Kraftwerk. An astonishing career, and it isn't over yet. ■



Düsseldorf BEST 10 TRACKS

● HALLOGALLO

NEU! (1972)

If new to Neu!, start with the debut album that influenced, well, everyone

● AUTOBAHN

KRAFTWERK (1975)

A new dawn: electronic music could be melodic, exciting and make the charts

● COMPUTER LOVE/THE MODEL

KRAFTWERK (1981)

The *Model* took Kraftwerk into a new world of commercial radio pop

● DER MUSSOLINI

DAF (1982)

Düsseldorf's noise revolution was led by DAF and this single. Remember: they are being sarcastic...

● TOUR DE FRANCE

KRAFTWERK (1983)

Shimmering, blissed-out, and no less than the invention of ambient house

● DR MABUSE

PROPAGANDA (1984)

A huge, wild, slightly scary slice of epic brilliance with, at 3:46, a bit of *Welcome To The Pleasuredome*. Ha!

● DUEL/JEWEL

PROPAGANDA (1985)

'Abba from heaven': one of the greatest pop records of the decade

● WHEN YOUR HEART RUNS OUT OF TIME

GLENN GREGORY AND CLAUDIA BRÜCKEN (1985)

One of two great lost Brücken songs, a beautiful C&W-tinged ballad

● SNOBBERY AND DECAY

ACT (1987)

Claudia with Glaswegian Thomas Leer and a satire on the hit US TV show *Lifestyles Of The Rich And Famous*

● TO THE HILT

DIE KRUPPS (1994)

Ralf Dorper: "Your readers may be shocked if they went to hear Die Krupps". We say give *To The Hilt* a go

After Propaganda split with ZTT, Claudia Brücken went solo



Cathy Images

Spotify

LISTEN UP!

Die Krupps to DAF, Propaganda to Kraftwerk, witness the Düsseldorf sound on our Spotify playlist: <http://spoti.fi/1FKluC9>



POP ART

IT WAS THE MAXIMALIST ALBUM OF THE EIGHTIES, BUT PETER GABRIEL'S SO WAS WRAPPED IN THE MOST INTENTIONALLY MINIMALIST ARTWORK OF THE ERA. DESIGNER PETER SAVILLE TELLS THE STORY OF HOW THIS ICONIC COVER CAME INTO BEING...

IAN PEEL

Peter Gabriel's biggest album – and one of the highest-selling records of 1986 – featured four singles for which the words “monster” (*Sledgehammer*), “raving” (*Big Time*), “loony” (*Red Rain*) and “party” (*In Your Eyes*) would be perfectly gripping descriptions. (To say nothing of the world's most gripping ballad, the Kate Bush duet, *Don't Give Up*.)

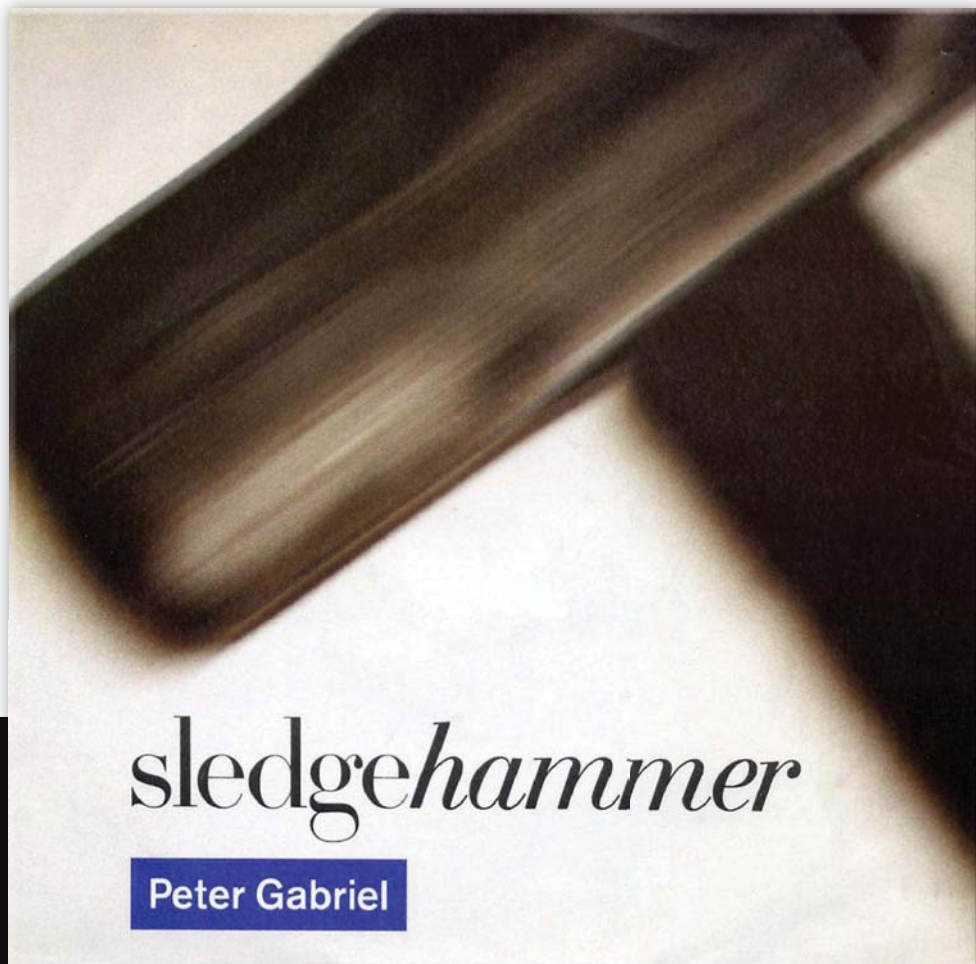
They took Gabriel into the mainstream, but he didn't appear on the sleeve of any of these singles, and neither the title nor the artist's name appeared on

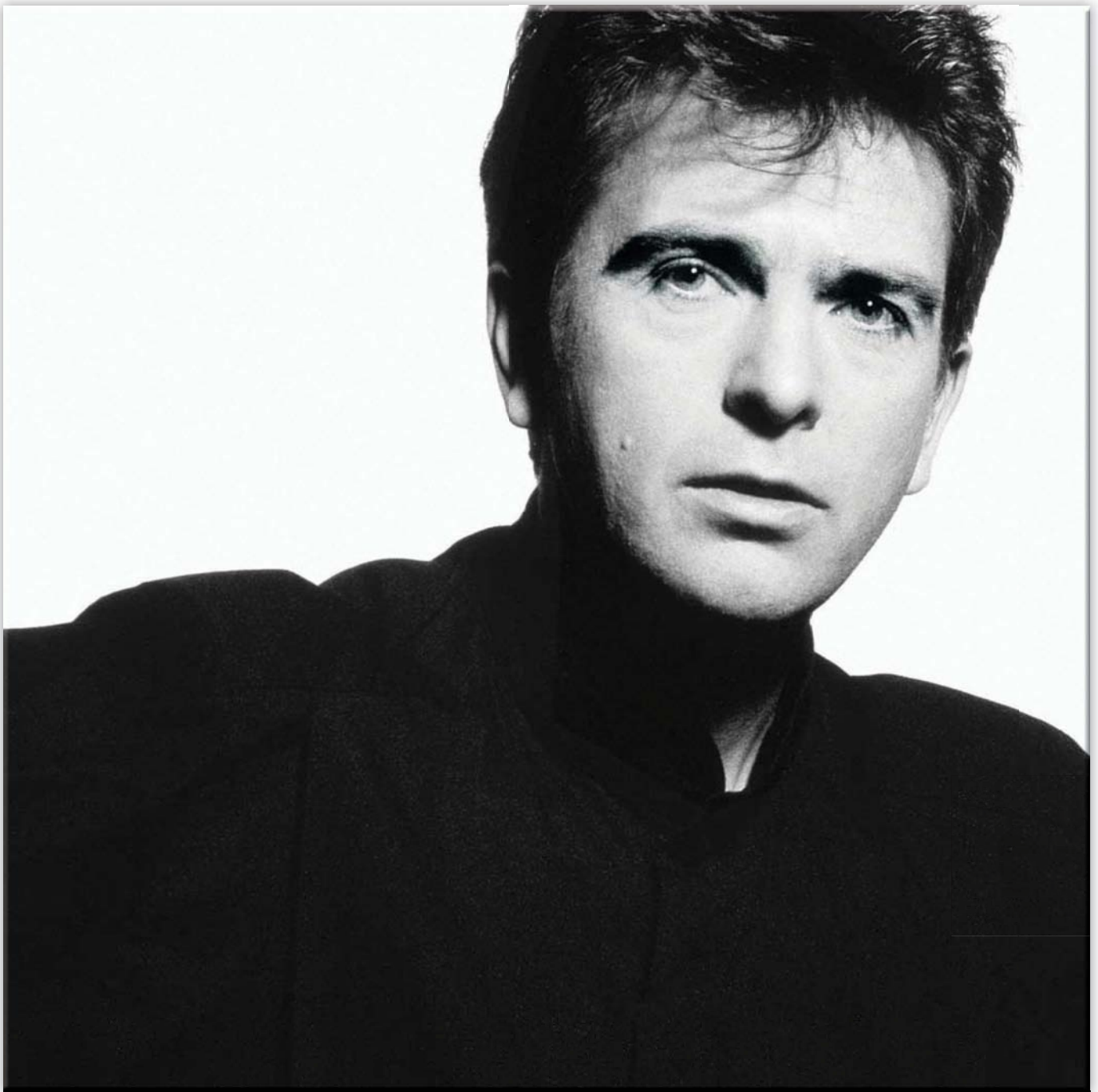
the album cover. After a string of wonky/leftfield singles – *Shock The Monkey*, *I Have The Touch*, *I Don't Remember* – Gabriel was on the verge of mass appeal but, visually, he wasn't prepared to step into the limelight. This was an artist who, after all, hadn't even named his previous four albums. So when Peter Saville was approached to design the cover, he had a unique brief and a tall order to fulfil, and it wasn't helped by the fact that he'd never been a Gabriel fan, and that the record was already finished but with a cover design – and a title – that just wasn't right...

“Through a strange set of circumstances my Canadian colleague Brett Wickens had developed an album cover with Peter Gabriel, but it didn't work. It was a disaster,” recalls Saville. “I personally didn't know Peter Gabriel, I wasn't a fan of Peter Gabriel. I did not like who he was before with Genesis, I couldn't bear all that. But Brett loved it and he wanted to get involved. Together with Peter and a photographer they worked on a cover but it just... slipped away from them. Very, very near to the release date, it just slipped away.

“Gail Colson said, ‘We've got a problem. Peter Gabriel has made a very important record that he has to come out in front of. We've got to save this situation’” **PETER SAVILLE**

So's first single, *Sledgehammer*, set a graphic style for the whole project in terms of font, the International Klein Blue block colour, and the intentional absence of the singer's face.





"I remember seeing the proof. It was an album called *Good* and the photographer was a very talented man called David Hiscock [who would later shoot the cover of Gabriel's 2013 album, *Scratch My Back*]. But his style was to etch away the photo print and of course, Peter being Peter, they etched everything away. They started with a picture of Peter Gabriel and ended with a few beige lines on a piece of paper.

"Peter's instinct was to go away, he shied away from it. And with Hiscock etching away, Peter could just take himself away, leave a bit of eyebrow and that was it. And it was called *Good*... but it wasn't.

"And then a really lovely woman called Gail Colson, who was managing Peter, said 'We've got a problem. Peter Gabriel has made a very important record, you haven't heard it, but he's made a record that he has to come out in front of.' She said, for his own interest, for this record he must not hide behind a door. She said 'will you please come and see him, and you've got two weeks, we've got to save this situation?'

"So Brett and I went to a farm just outside Bath where Peter was working. I didn't know him, I didn't know what to expect. I just thought, 'Genesis? Nah...' but Peter was really lovely, I liked him

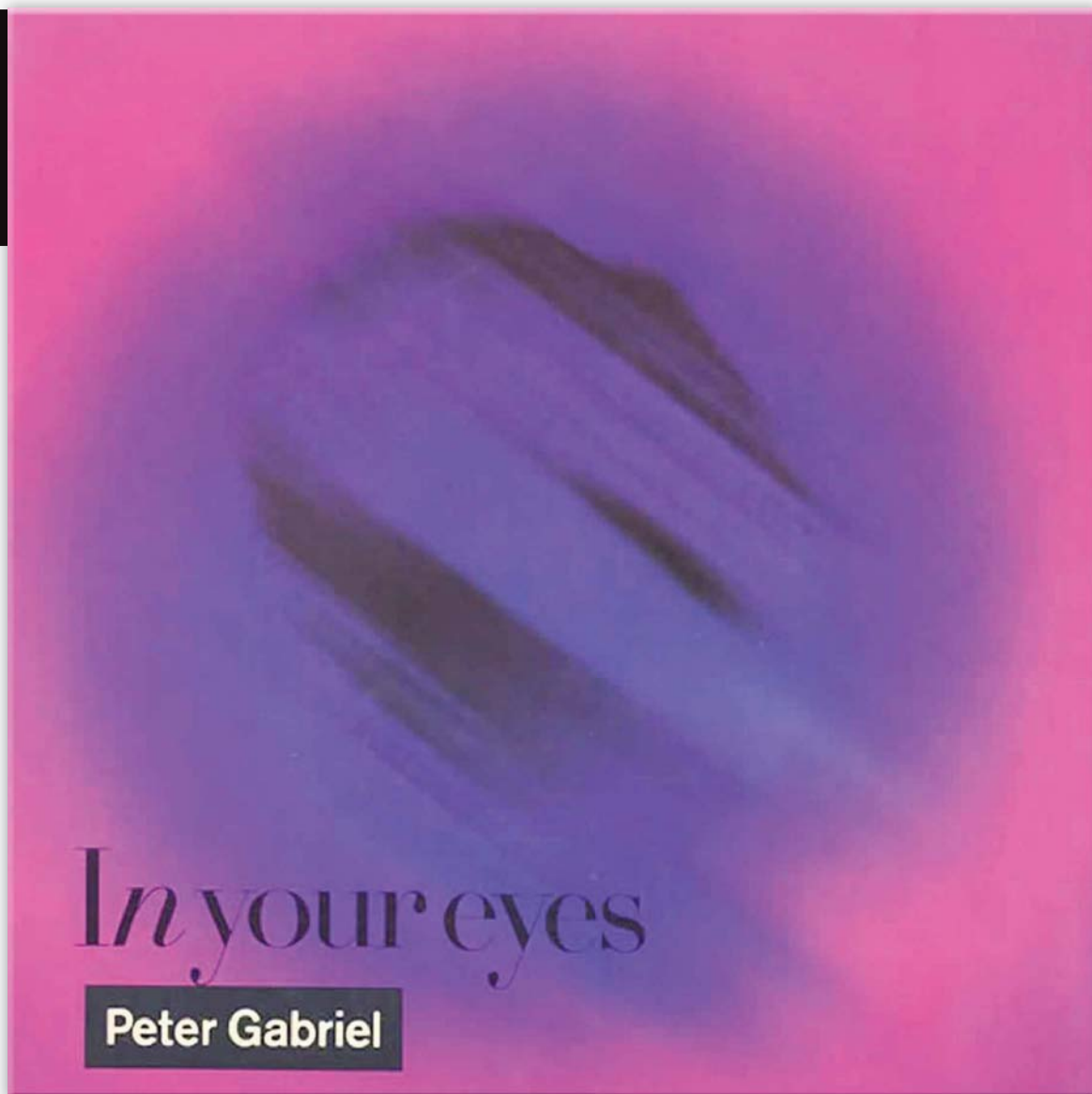
a lot. He's like a good person, he just is and I picked up on that, I felt that, and as we left he handed Brett a cassette, and he said 'I think it's finished...'

"So we got in the car, I was driving, there's a road back across the hills to meet the M4, and Brett was beginning to offer this cassette to the player... 'Oh, Brett, no, do I have to?' He said 'Yeah, you're gonna have to.' Oh God, I suppose so. He put the tape on and it opened with *Red Rain* and I'm driving along listening to *Red Rain* thinking 'It's alright, this, it's pretty good. It won't continue like this, but this is alright.' I mean, *Red Rain* is an astonishing track.

No text, no titles but – as Peter Saville confirms – "we created the icon, the global icon, of Peter Gabriel, that was to front – and, I have to say, be – Peter Gabriel for the next 10 years..."

A close-up of an iris for the US-only single release for the album's grand finale, *In Your Eyes* – though, like *Sledgehammer*, it begs the question is this minimalism or is it literalism?

"After a while, working connected to music, you know No. 1s. Joy Division's *Love Will Tear Us Apart*, OMD's *Enola Gay*. And the synthesis of things in *Sledgehammer* was extraordinary" **PETER SAVILLE**



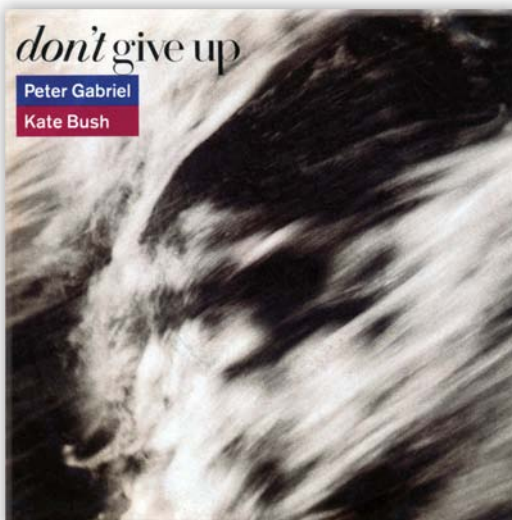
Unknown Treasure

Peter Saville on the differing inspiration – musically and visually – between Gabriel's *So* and Joy Division's *Unknown Pleasures*...

"When you work on a great record – you've heard the demos, you've been to the studio and somehow you know what the record is like and what it is – you have this remarkable feeling of association. That, by association, you're involved in something important. The counterpoint would be the Factory/New Order position: with *Unknown Pleasures*, I hadn't heard anything at all. All I knew of Joy Division was the two tracks on *A Factory Sample* which were promising but rough. I did the cover and took it to Rob Gretton's house one afternoon to say 'It's done' and he said 'I've got a test pressing today, do you want

to hear it?' I thought, '40 minutes of Joy Division? I'm not sure, but I can't say no!' I sat down tentatively, and a little bit fearful of what I was about to hear. Rob put the needle on and *She's Lost Control* started. I couldn't believe it. What Martin had done with Joy Division... I was au fait with punk and new wave music at that time. I knew what was out in the UK and abroad, I knew what was there, but when I heard *Unknown Pleasures*, I mean, within five minutes you think 'This is great'.

"When I left Rob's I was on another planet, because I knew that I'd done the cover of what was unarguably a great album, and it would be received as a great album. What Martin had done was so sophisticated and finished, it didn't sound raw. It was so accomplished, it's extraordinary."



Peter Gabriel
Kate Bush

The album's spell-binding collaboration, but not the first time Peter and Kate had duetted. Head to YouTube for the tear-jerking *Another Day* from Kate's 1979 *Christmas Special* TV show.

"The second track was *Sledgehammer* – and there's one or two moments in your life that you remember clearly, and I so clearly remember this. We were just on the slip road onto the M4 and *Sledgehammer* started. I pulled over onto the hard shoulder and I looked at Brett and he looked at me and it's... wow!

"After a while, working connected to music, you know No. 1s. You just know them whoever they're from. I remember the first time I heard Joy Division play *Love Will Tear Us Apart*. It was like, 'Excuse me?' The first time OMD played *Enola Gay*. You just know it. The synthesis of things in *Sledgehammer* was extraordinary and we were like, 'That's a No. 1'. Wow. And then we started driving and I thought 'First track's great, second one's a No. 1', and then came *Don't Give Up*. F***ing hell!

"The album is truly extraordinary from beginning to end. And what Gail Colson had said – 'Peter's done something...' – it was all totally clear.

"So we worked with the photographer Trevor Key, Peter came to the shoot and we started with a Hasselblad camera and tripod but it wasn't working. I said to Trevor, 'Can we do what we did with New Order and *Low Life* [a cover made of individual, candid Polaroids, processed simply but which became ultra-iconic]?'.

"Peter doesn't like having his picture taken, he doesn't naturally pose. He's an eccentric character but he's not vain, I don't feel he's a man who's spent years in front of a mirror. He was uncomfortable,

and I realised he had to become part of our process. So we got the Polaroid and within three rolls we had that cover picture, and Peter liked what he saw. It became a creative process rather than a kind of ego or vanity process. The strange quality of the Polaroid film was doing odd things: the light, the black and white. He put on a dark coloured shirt and he knew he looked amazing. And between Trevor, Peter and I, we created the global icon that was to front – and, I have to say, be – Peter Gabriel for the next 10 years.

"By the time we were doing the shoot he said 'it's not *Good*, it's *So*.' I don't know where it came from but he was not bothered to have the album title on the front of the cover. He was not bothered for his name to be on the front. I said 'Look, this image itself is a logo' and he said 'I completely agree, let's put the type on the back.'

"Virgin rejected the idea. They said 'No, forget it' but Peter stepped in and said 'it's how I want it.' And Virgin probably said 'You won't sell any copies' but he said 'It's how I want it.'

"Seven million copies later, it was obviously OK." ■

"Peter doesn't like having his picture taken, he doesn't naturally pose. He's an eccentric character but he's not vain. I realised he had to become part of the process" **PETER SAVILLE**



The last major single from *So* in the UK, *Red Rain* was accompanied by Rothko-esque full page press ads of little more than a text-free wash of pre-Photoshop colour and rust.



SINCE YESTERDAY

FROM POP SENSATION TO RECLUSIVE CULT FIGURE, ROSE MCDOWALL HAS ALWAYS BEEN IN TOUCH WITH THE DARK SIDE. "I HAD A LOT OF EXPERIENCES THAT WERE WILDLY WEIRD," SHE TELLS *CLASSIC POP*...

PAUL LESTER

Strawberry Switchblade were a duo comprising Rose McDowall and Jill Bryson. With their bows, polka dot dresses and pop hits such as *Since Yesterday* (No. 5 in 1985), *Let Her Go*, *Who Knows What Love Is?* and their interpretation of Dolly Parton's *Jolene*, they were, briefly, *Smash Hits* cover stars. Later, Rose became a cult figure, working with a variety of post-industrial and neofolk artists. Now, having just reissued her version of Blue Oyster Cult's *Don't Fear The Reaper* for Record Store Day, and with an imminent release of her 1987-89 solo demos, *Cut With The Cake Knife*, to be followed by re-recordings of her numerous collaborations, she is set to go more public. *Classic Pop* spoke to the reclusive Eighties musician on the phone from her home in Oxfordshire, on the eve of a rare show at London's St Pancras Old Church...

You started off in a Glasgow punk band...

Yes, The Poems. We were inspired by The Ramones – we thought, "If they can do it, we can do it!" I played drums standing up... as did Bobby Gillespie later on, with The Jesus & Mary Chain. I did it because of Maureen Tucker of The Velvet Underground, who I loved. We were part of the same scene as The Nu-Sonics, who later became Orange Juice.

Didn't Orange Juice's Edwyn Collins come up with the name for Strawberry Switchblade?

No, it was James Kirk, their guitarist. Orange Juice were amazing, a massive inspiration – I bought my first guitar off James. I even did drumming for them when Steven Daly left. James played with us at one point, for our early John Peel sessions – as did Alex Fergusson of Alternative TV. I used to go to all the punk gigs like Chelsea, supported by Alternative TV – I loved Alex's guitar playing. Anyway, it was James who came up with our name. Funnily enough, he has now joined [a reformed version of] The Bluebells.

Strawberry Switchblade's debut single, *Trees And Flowers*, was about Jill Bryson's agoraphobia; *Since Yesterday* was about the aftermath of a nuclear holocaust. Your music always had a dark undercurrent...

Our image was really flamboyant and colourful, but our minds were dark. Well, mine was.

Your 1985 self-titled debut album featured a lot of slow, sombre and sorrowful songs – *Go Away*, *10 James Orr Street*, *Being Cold*. The phrase 'sinister-sweet' seems to have been invented for these wintry ballads...

I'd love somebody to say, "She's the female Leonard Cohen". People say, "Oh, it's music to kill yourself to." But I love melody, and the beauty of melancholy.

You were everywhere for a while, on the radio and TV. What was that like?

I remember these teenage girls on the corner of Oxford Street shouting, "You're trying to look like Strawberry Switchblade!" I couldn't stop laughing.

You and Jill went your separate ways in 1986. Are you still in touch?

A bit. We're still in touch because of things like Peel Sessions. But we don't really hang out anymore. We did have a falling out back then, but it wasn't just that... things get said in between that are ridiculous. I like Jill, she's a nice girl. There were just certain problems that were beyond anybody else's control.

Next, you played with a lot of post-industrial and/or dark "neofolk" bands...

I recorded an album, *Cut With The Cake Knife*, with various members of The Sugarcubes and Into A Circle, which is being issued in August. I lived in Japan for six months around 1989, and had a band with some Japanese kids called Candy Cane. I sang



**"I'D LOVE SOMEBODY TO
SAY 'SHE'S THE FEMALE
LEONARD COHEN'. I LOVE
MELODY AND THE BEAUTY
OF MELANCHOLY"**

backing or lead vocals for Coil, Current 93, Death In June, Alex Fergusson, Into A Circle, Megas, Nature And Organisation, Nurse With Wound, Ornamental, and Psychic TV. In 1993 I collaborated with Boyd Rice under the name Spell and produced two singles and an album for Mute Records. At the same time I had a folk-rock band called Sorrow with my then-husband Robert Lee. Between 1993 and 2001 we released two albums and an EP and performed in Europe and America. I was also in a group called Rosa Mundi. I worked with The Damned, live and in the studio – that's unreleased. I worked with people I love, like Felt and Primal Scream – I did backing vocals on *Loaded*, although I didn't get credited. I also did a track called *Rosemary's Tears*, about the Moors murderers.

How much of this is available on CD?

Not much, but there will be. I'm working with Michael [Kasparis] at Night School Records to re-release a lot of my solo stuff [see panel].

Boyd Rice was friends with Anton LaVey, founder and High Priest of the Church Of Satan – it always struck me as weird that you, this young so-called pop girl, would be working with those sorts of people...

The darkside, you mean? [laughs]. I sold my soul for rock'n'roll!

What happened?

My mother told me I was mad when I was 16. I'd sing opera really loud, or do ballet – spontaneous things. I was a strange little girl. I believed in magic... I had a lot of experiences that were wildly weird. It was just so outrageous that I knew something else was going on. Once – I was the eldest of seven kids, and I was chasing one of my little brothers and he slammed the door in my face and bust my nose, and I screamed so loud the wall burst into flames. Honest to God, that's the truth. My mum said I used to speak in tongues. I used to have nightmares that would continue while I was awake. I said a lot of things and knew a lot of things a little kid shouldn't.

"I WAS LOOKING AT THE TAPE MACHINE, THEN THE TAPE STARTED TO SMOKE AND IT CAUGHT FIRE. BUT I STOPPED DOING STUFF LIKE THAT"

Did anything strange happen when you were in Strawberry Switchblade?

Yes, once I was in the studio – and this can be verified – I really disliked the first note on *Let Her Go*. I was furious looking at the tape machine, then the tape started to smoke and it caught fire. But I stopped doing stuff like that because a couple of accidents happened when I was doing magic rituals in London and I thought, "I'm not totally in control of this."

How dark did things get with Psychic TV et al?

Not dark at all. They were just funny. Psychic TV and Genesis [P Orridge] – he's like a character you can

take or leave. He is a difficult person, like a spoilt six-year-old, who wants everybody to be his friend but doesn't want his friends to be friends with each other. He was always trying to get me to go into "the nursery", as they called it – the room with the dentist's chair where they used to practise "sex magic". These were people into The Temple of Psychick Youth. But I'm not a sheep or a follower. Magic is a very personal thing, and I stopped when I had my son Bobi [she has three children: Keri, Bobi and Velocity Lee], because if spirits are around they're always going to go for the easiest or weakest.

Did you decide to become a recluse?

I left London so my son could be born in Scotland, then I went to Canada for a year and a half. Then I wanted to be near [the city] but not in London, so I came to Oxfordshire. I have isolated myself so much, but I've had stalkers and they'd find me anywhere.

Stalkers, really?

God, yeah. This one guy had been following me for a year. That would freak anybody out. Then one day he walked up behind me in slow motion – it was really creepy. I got this slow motion tap – three times – and I turned round and he said, "You know who I am." He said that in slow motion as well. There were no stalker laws at the time, I didn't know I could call the police. Once I nearly got run over by a car and he ran into the road. He said, "If you die I want to die, too!" He was awful. Eventually, I was outside Creation Records with Lawrence from Felt and he had a stalker as well, so we set them up [on a blind date] and sent them off in a cab! We thought that would be it, but his stalker started coming to my house telling me not to see Lawrence because she was in love with him!

On a happier note, you sang with The Jesus And Mary Chain at Glasgow Barrowlands.

Well, they're my favourite band of all time. I came offstage and said, "I could die happy now." I love them. Even more than The Velvet Underground.

You're about to play at St Pancras Old Church in London, yet you're seen as almost a female Syd Barrett...

That's totally what I did. I removed myself from everything. I still did gigs and things, with Sorrow, or solo. And I still work, but not as much as I used to. I'm way more private than I used to be, though I talk too much if I like somebody. I just don't like crowds.

You've recorded so many beautifully sad songs. Which is your favourite?

Coil's *Where Are You*.

Eerie prettiness is a leitmotif in your work...

It is, yeah. I do get compliments for my haunting voice. Once on tour with Sorrow in America, the whole audience were crying. I have never felt so moved in my life. I'm here to bring misery to those who don't see it! But sorrow and sadness are not nasty. When you're in a sad place, you're not angry; it's a personal place, it can be quite comfortable: a quiet, dark place. That's why I called my band Sorrow. It's about embracing sorrow. Doing that, you reach depths you wouldn't otherwise have reached. ■



BEING BOLD

Finally, after years of only having one record available, there is a slew of new releases from Rose McDowall...

August 2015: Rose McDowall – *Cut With The Cake Knife* CD/LP. Many of the tracks are demos, 1987-89 vintage, originally titled *The Sunflower Demos*, for what might have been a second Strawberry Switchblade album. Will feature an interview conducted with Rose plus many unseen period photos from 1987-89.

November 2015: Sorrow – *Under The Yew Possessed* CD/LP. From 1993, it will be the first time the songs have appeared in proper CD/LP form. To feature a new interview about the Sorrow era plus photos and illustrations.

March 2016: Sorrow – *Sleep Now Forever* CD/LP. A 1999 recording. Will also feature the deathlessly beautiful *Let There Be Thorns*, a single from 2001 that sounds roughly like Clare Grogan weeping over Joy Division's *Decades*.

June 2016 – On CD/LP, Rose's "Solstice" series of recordings collecting her favourite collaborations throughout her career, with Current 93, Coil, Felt, Nurse With Wound, Alex Fergusson and more.

September 2016 – As yet unconfirmed, Rose has unearthed a cassette believed to be the lost *Poems* album. If it's of acceptable sonic quality, there will be an issue of this!

October 2016 – *Gem* CD. An electronic album Rose made with a soundtrack composer from Canada in 2006.

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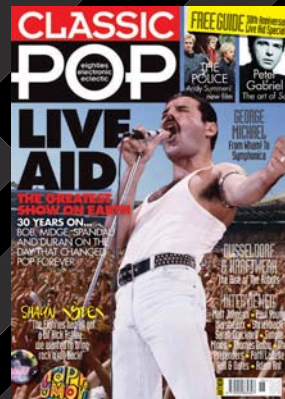
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BASIL DON BOND



A TALE OF FAITH AND DEVOTION, WITH LASHINGS OF DEPECHE MODE: HOW TWO GREEK MUSIC FANS ENDED UP BECOMING SYNTHPOP QUEENS AND RECORDING ONE OF THE YEAR'S MOST UNLIKELY BUT IRRESISTIBLE ALBUMS, A REMAKE OF 1982'S *A BROKEN FRAME*, THE MODE'S FIRST POST-VINCE CLARKE LP. "WE KNEW FROM THE BEGINNING IT WOULD BE A RISKY MOVE. DEPECHE MODE FANS ARE VERY SCEPTICAL ABOUT SUCH PROJECTS!"

WYNDHAM WALLACE

It's 1998, and, in Greece, devotees of Depeche Mode – possibly the country's most popular act – are celebrating the release of *The Singles 86>92* at a party organised by Hysterika, the band's local fanclub. Deep in the crowd, two young women, Marianthi Melitsi and Sophie Sarigiannidou, cross paths, stopping when they recognise each other from the streets and bars of Thessaloniki, where they share friends. Having discussed common musical interests, however, they part ways once again.

The significance of the meeting will remain overlooked for some time, and, even two years later, their friendship will only develop after they both move to Athens, where Melitsi has won a job at the country's biggest technical company and Sarigiannidou is beginning work as a make-up artist. Leaving behind one's family is never easy for young Greeks, and Melitsi and Sarigiannidou are no different: they bond first not over their shared love of pop, but instead their mutual distress at living away from home for the first time. As Sarigiannidou admits, laughing, "all we did back then was cry".

But, with the benefit of hindsight, it was, perhaps, inevitable that these two dedicated fans of synthpop would end up releasing one of the bravest, most satisfying albums of the *Classic Pop* year: a reverential, outstanding reinterpretation of Depeche Mode's entire second album, *A Broken Frame*. Not only was their first meeting prompted by their mutual love of the legendary Basildon group, but the idea of them ever recording together only came about thanks to another Hysterika party in 2003, organised to celebrate the release of a Greek Depeche Mode tribute album, *Around The World And Back*.

Until then, they'd never considered making music – neither were trained musicians – but a challenge from the owners of what would soon become the country's leading electro-pop label, Undo Records, changed all that. A short time later, Marsheaux were born when they completed a cover of the classic *Pop Corn* (originally made famous by Hot Butter in 1972). Undo Records, losers of the bet, were left to find someone else to clean their warehouse. All the same, Marsheaux's version of *A Broken Frame* remained a dozen years away.

Of course, it could have been very different. According to Melitsi, Greeks, as a rule, are largely engrossed in their country's own musical output. "People outside Greece don't really know that Nana Mouskouri is the biggest selling artist of all time," she points out. "She's sold many more thousands than Madonna, or Abba. If you add up all the sales of Madonna, Mariah, Celine, Beyonce, Lady Gaga and Britney, you'll find that Nana herself has sold double the sum of the others."

Nonetheless, Melitsi and Sarigiannidou developed a love for international pop from an early age. Sarigiannidou spent her formative years in Germany, where her father worked as a furniture maker – "He sang

at work," she recalls, "Italian Sixties songs" – and she lived off a diet of Kraftwerk, Boney M and Abba, until, by her early teens, "I was living with the dream that one day I would marry John Taylor, like millions of other girls around the world. I melted when I looked at him!"

Melitsi's musical needs were meanwhile satisfied by her brother's record collection. "He was a big pop fan," she explains. "My first musical memories are Madonna, Pet Shop Boys and The Cure. When I started searching deeper into the Pet Shop Boys' music, I discovered Duran Duran. By searching deeper into The Cure's music, I discovered Siouxsie. It was a never-ending chain. There was a time when I was so busy with UK chart music that I had no time to do my homework. The Eighties was the most pop period in music! Back then, Madonna, Prince and Michael Jackson were the leaders. Today we have Lady Gaga, Beyonce and Nicki Minaj. Something has gone wrong, don't you think? It's not necessary to be stuck in the Eighties to realise that!"

With their love of music piled into *Pop Corn*, the experiment paid off. Before long, it was included in an electro-clash compilation called *Nu-Romantix*, and radio swiftly picked up on it. "We decided to form a duo," Melitsi remembers, "but agreed that we wouldn't have a public image: no photographs, no videos, nothing. Something like M|A|R|R|S in 1987 with *Pump Up The Volume*."

"We wanted to form a group that'd have OMD's melodies, Martin Gore's lyrics, the Pet Shop Boys' style and imagery, and the Sparks' genius!" Sarigiannidou adds. "In some way that I don't remember right now, John Foxx was also in our plan."

For their debut album, they hooked up with a production duo called Fotonovela, recording, mixing and mastering *Ebay Queen* in just one week. The album was such a success in their homeland that they were able to buy new equipment with the proceeds, and they continued working with their collaborators, releasing a second album, *Peekaboo*, two years later. These began to arouse international interest, and, with a couple more covers under their belt – among them songs by New Order and The Lightning Seeds – they also began remixing other acts. These included Moby, Gwen Stefani and even Depeche Mode themselves, before a third album, *Lumineux Noir* – "our best album," according to Melitsi – hit the stores in 2009. By this time, they'd earned themselves a reputation not only for their own recordings – which earned them comparisons with Ladytron and Client – and intelligent covers, but also for their extended mixes, a number of which were included on the 2012 compilation, *Ebay Queen Is Dead*, and which confirmed their status as true fans of the Eighties aesthetic.

"THE EIGHTIES
WAS THE MOST
POP PERIOD
IN MUSIC.
SOMETHING
HAS GONE
WRONG"





"The idea that groups were sitting in their studios, crafting their own extended versions, always drove us crazy," Melitsi says. "It was a part of a culture that doesn't exist any more. We still listen, even today, to 12" singles from this period and get chills. You listen to remixed albums from back then – League Unlimited Orchestra's *Love And Dancing*, Eurythmics' *Touch Dance*, Imagination's *Night Dubbing* – and you realise how differently they treated music. We really enjoyed the tribute to 12" singles that you had in *Classic Pop*, although we had some disagreements with the list!"

In 2014, however – following the release of their fourth album, *Inhale* – the two ladies decided to take things even further, arguably to their logical limit: an entire cover of Depeche Mode's first, post-Vince Clarke album, *A Broken Frame*. It was inspired by their realisation, lying on a beach one afternoon, that they were both, entirely coincidentally, listening to the record on their headphones.

"We always liked this album a lot," Sarigiannidou elaborates of the decision. "We love its melancholic and romantic mood, and, of course, it's the most underrated of all of their albums, although all the tracks are fantastic."

"We both believe that it's the only Depeche Mode album that you can cover," Melitsi continues. "Maybe *Speak & Spell* as well. From *Construction Time Again* they started changing their sound and entered into their dark period. Although *A Broken Frame* was a really naive album, the tracks are brilliant compositions. We wanted to keep the album's style intact on every level. We wanted to improve its weakest spots – *The Meaning Of Love*, *Photograph Of You* – and we wanted the cover image to refer to the original one. We wanted to have a political element to it, referring to the economic crisis in Greece. There's a really strong political manifesto behind the cover."

Initially it was never intended for a wide release – they planned instead only to sell it at concerts – and, anyway, early reactions to their fledgling interpretations weren't exactly encouraging. "We were told," Sarigiannidou admits, "that it's very contradictory to have, on one hand, David Gahan singing as he sings – dramatically – and, on the other hand, us singing like we're going out for a walk in the sun. We were told that *A Broken Frame* is a dark album, and that we'd erased this style."

Still, they continued determinedly, and their version of *Monument* proved a breakthrough, exciting those who'd until then been hesitant. "We're very stubborn," Melitsi

"WE TREATED A
BROKEN FRAME
WITH LOVE
AND RESPECT.
IT WAS FRAGILE,
LIKE A BABY IN
OUR ARMS"

POP UP Marsheaux's sky-filled sleeve art pays tribute to Brian Gibson's Soviet-influenced *A Broken Frame* photography – which was shot in a cornfield near Duxford, Cambridgeshire



says. "We like the hard way. But as the album was building up, we realised that we were making something really good. We knew, since the first demos, that *Monument*, *Satellite* and *Shouldn't Have Done That* were becoming good, and we wanted to infuse a Kraftwerk, Giorgio Moroder feeling in *Nothing To Fear*."

"You can hear references to Primal Scream in *See You* as well. And the last recording was *Now This Is Fun*, which we did with Mirrors' James [New]. It's a masterpiece! It reminds us more of Orchestral Manoeuvres In The Dark than Depeche Mode."

As yet, the band has no idea whether *A Broken Frame*'s original creators are fans of what they've done. Though they sought permission to record the album, they've since heard nothing from the band's inner circle. "We hope they like it," Melitsi yields, stating the obvious a little, "but I can't think of one reason why they'd not. We treated it with love and respect. It was fragile, like a baby in our arms, and we gave it a mother's care!"

Judging from other people's reactions, whether or not they like it or not is irrelevant. An album of the month from *Classic Pop* earlier this year confirms that their gamble was a grand success, and Sarigiannidou is right to declare proudly that, "When the album was finished and people listened to it as a whole, they realised it wasn't a cheap jump on the bandwagon. We respected Depeche Mode as much as we can."

Rest assured it shows. Marsheaux's *A Broken Frame* breathes new life into the original, hauling it with style and finesse into the 21st century. Without compromising their own vision – or Depeche Mode's, either – its 10 songs appear bigger, bolder and more elaborate than ever before, and bonus extended mixes add further drama to their glossy, glistening allure. Almost two decades since Melitsi and Sarigiannidou first met, they've fulfilled their manifest destinies. Even Depeche Mode fans will be forced to admit that they just can't get enough... ■

The Jungle of the Senses

AS THEY HEAD INTO THEIR 35TH YEAR OF UNDERGROUND, UNDER-THE-RADAR SUBVERSION, WE FEEL DUTY-BOUND TO PULL SHRIEKBACK, ONE OF THE PILLARS OF UK ART HOUSE POP, OUT OF THE SHADOWS. WE CAUGHT UP WITH CO-FOUNDERS CARL MARSH (GUITARS, VOCALS, *MY SPINE IS THE BASSLINE*) AND BARRY ANDREWS (KEYBOARDS, VOCALS, *THE REPTILES AND I*) TO SET A ROADMAP FOR THE NEXT 35 YEARS...

IAN PEEL

Shriekback. It's a bit like *Fight Club*. Some people nod sagely and secretively on hearing the word. Others stare back blankly. Those in the latter camp – who may well have crossed paths with their music via a passion for groups like XTC, Gang Of Four, King Swamp or a love of film soundtracks like Michael Mann's *Manhunter*, which had Shriekback appearing alongside Kitarô and Klaus Schulze – might appreciate a quick recap of the four distinct chapters of the group's story so far.

"A messy splurge hinting at the potential" is how Carl Marsh describes 1982's debut, *Tench*. "Lots of energy and bridges burned for these few tracks. All very new for me... the first time I ever sang a song, it got recorded and released. Oh well." *Care* followed a year later – to Barry Andrews, still a "happy, juicy, free record" – before chapter one built up to a critical peak with 1984's *Jam Science*. "We were fired up but frazzled," says Marsh. "The rocket landed miles away from where we aimed it, but listening to it now that's probably for the best... a lesson about judging intentions rather than results."

The mid-Eighties – Chapter Two – was the group's commercial peak, with three albums

that saw them go bang first in the UK and then the States: 1985's *Oil & Gold* (Marsh: "Mad, impeccable, unstoppable! Damn near killed me but completely worth it"), 1986's *Big Night Music* and 1988's *Go Bang!* (Barry Andrews: "Comic book Shrieks! Everything primary colours, plastic and MSG").

But then... Chapter Three: The Wilderness Years, a decade from the early Nineties to early Noughties that saw just 1992's *Sacred City* ("densely cerebral yet relaxed, like a Patrick Keiller in a jacuzzi"), 2000's *Naked Apes And Pond Life* ("intense, some good bits and lovely playing, but overall unfocussed and too short!") and 2003's *Having A Moment* ("a bit of ragbag, but with some classic moments. Very much a work of transitions: band, business and technology").

Which bring us to the latest chapter, which finds Shriekback regrouped, refocussed and surprisingly productive. "Very personal, lovingly textured and full of life-krill," is how Andrews describes 2005's *Cormorant*, which lead almost straight into a follow-up, *Glory Bumps* ("a certain fragile, damaged quality to this which works brilliantly on the quiet ones but is kinda hysterical on everything else") and their last album, *Life In The Loading Bay*.





"Loading Bay is where I got caught in the machinery again," explains Carl Marsh of his return to the band's shape-shifting line-up. "It was pretty much done – more or less a Barry solo thing, really – when I came in with a couple of songs to wrap it. Felt like I'd never been away and so, here we are." Yes, here we are with a brand new Shriekback record and a meeting between *Classic Pop* and the unsung heroes of alt.pop in a disused quarry in Lewes to talk about their latest work, *Without Real String Or Fish*. "Obviously we don't have much distance on *Without Real String Or Fish* yet, but it's smart, playful, and adventurous... that seems to be what we do. Maybe now with a certain added confidence born of experience and respect."

Fish was started as far back as 2011, wasn't it? How did the timeline pan out exactly – which is a nice way of saying, why did it take so long?!

Barry Andrews: We're busy boys – especially Mart and Carl – and all of us are spread out between Swindon, London and Lewes. Possibly – and more terrifying – there's the middle-aged phenomena of years whizzing by before you notice.

Carl Marsh: Yes... if you add up the total number of days it's probably not very many, just rather spread out. Maybe two weeks altogether actually in the same room, then a lot of mailing in the homework. It would be great one day to do one as a sustained, contiguous thing.

Where did the title originate, and does it point to a theme across the album?

BA: 'Without real string or fish' was a phrase on a glass case in the Pitt Rivers Museum, Oxford. Well worth a

visit. It refers to the traditional Japanese present known as 'Noshi'. Apparently in the Japanese past, as a birthday offering perhaps, you would fold some good-looking paper into an envelope (using your origami skills, no doubt), tie a dried fish to it with red Mulberry string (which sounds cool, whatever it is) and there you go. In the display case at the Pitt Rivers, however, it is pointed out that: "these days the package and knots are still represented in gift-wrapping, though often in a stylised way, without real string or fish."

I found that last phrase achingly poignant. The loss of so much, right there. The retreat from physicality, into what? Symbols? Virtuality? Stylisation? All of these things, surely. In that little phrase is distilled a whole cultural drift: towards a world of terrifying absence and away from things and their substance, smell, taste and tactility. Another way the world has made it more difficult for us to be at home in it. These themes do bubble up in the album a bit but I think it's a kinda 'cultural context' title rather than a lyrical theme one.

Shriekback's catalogue is full of lyrics that you just don't find anywhere else. I often find myself singing *The Reptiles And I*: "Chromium, radium, nickel, iridium. Gold and actinium, arsenic, plutonium. Neon, molybdenum, zinc, iodine. Braving the elements, the reptiles and I." Where does your lyrical inspiration come from? Do you have a set of go-to sources?

CM: If only there was a sure-fire, go-to source! The

POP UP Barry Andrews was of course a member of XTC from 1976 to early 1979, while Carl Marsh's Out On Blue Six had the bravery to face down a baying Hawkwind audience at London's Lyceum in 1980.

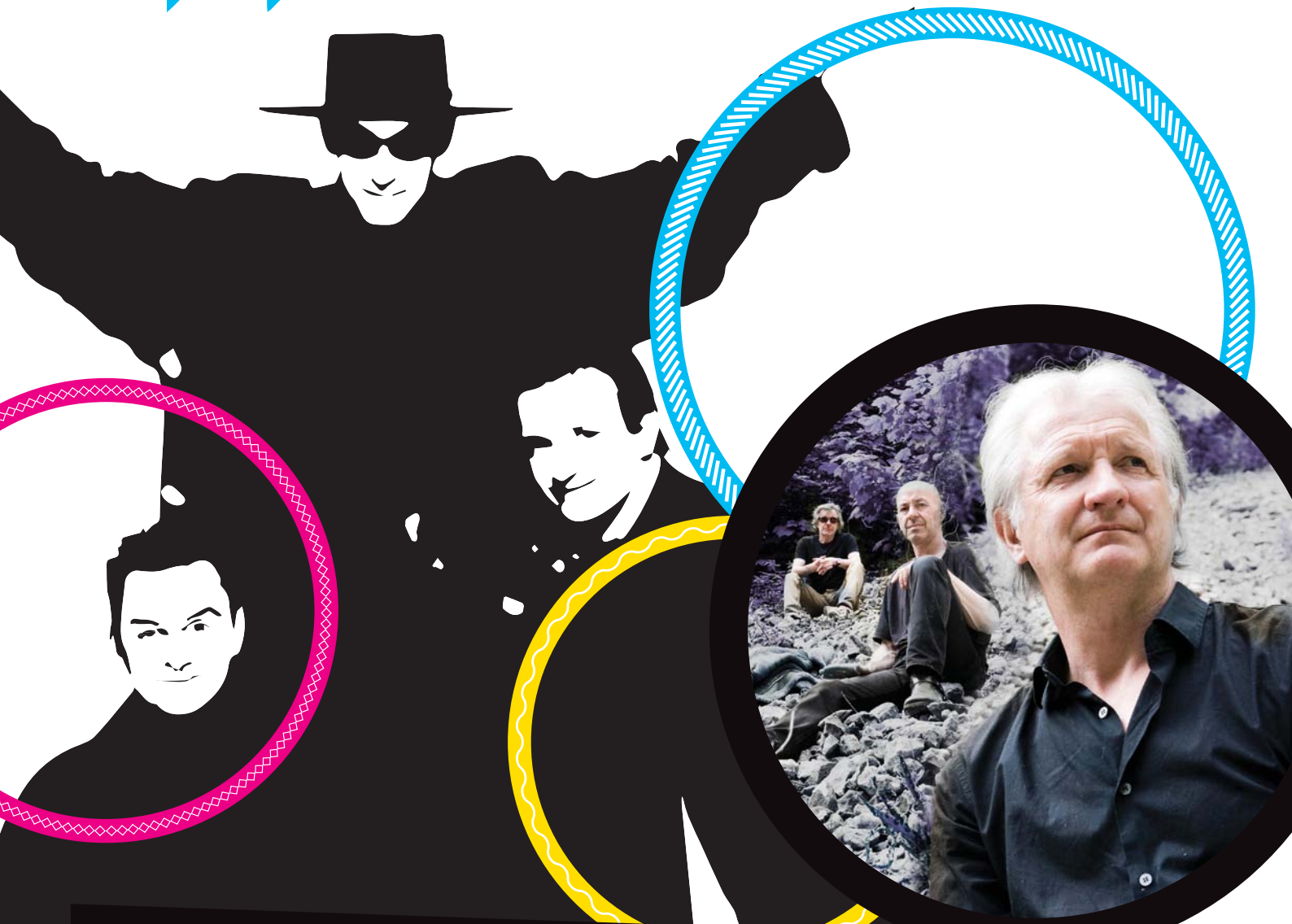




GLIMPSE OF PLANETS

How does a band introduce itself? Here's Barry Andrews' fantastical manifesto for the group, from a promotional video for *Oil & Gold*.... "We are sometimes asked, what is this thing called Shriekback? What is the meaning of all this? Who do you think you are? When we are asked these equally penetrating and germane questions we can only answer that we are Shriekback! And we strive to do good deeds. To be brave, to make firm resolutions and abide by them, to behave honourably and decently, and to run as fast as possible. And to those among us too clever by half and too weird for our own good, and perhaps for the good of others, we say do not be afraid, approach us as though you were a tiny child. We will take care of you and we will show you marvels, strange colours, unprecedented noises, splendours you perhaps recall from dreams. And if we stand together long enough, and in the right place, perhaps the accustomed fog will lift and we will glimpse whole new planets and, further off, the unfamiliar stars."

Suck is a massive blast to play live, a tight
howl of barely contained energy"



1982

Debut album *Tench* is released on indie label Y Records, put together by the original nucleus of Andrews, Marsh and sometime Gang Of Four bassist Dave Allen. Barry Andrews: "Apprentice piece, difficult birth, too short... some important ideas, though."



1983

The trio follow *Tench* almost immediately with the *Care* album, which effortlessly rises to the Top 10 on the UK indie chart. Carl Marsh: "It did indeed take care of itself... it felt like we were being looked after. I wish everything could work out like that."



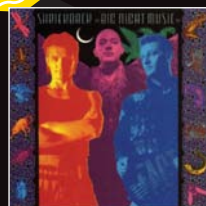
1984

Fan favourite *Jam Science* is described by Andrews as "a tightening of sphincters and quantisation, no doubt, but the heat comes through." It marks their arrival at Arista and of Martyn Baker on drums. *Mercy Dash* and *Hand On My Heart* are the lead singles.



1985

Their arguable masterpiece *Oil & Gold* is, as Andrews puts it, "the Goldilocks album, vis a vis the two previous approaches." Ex-Bugle Hans Zimmer helps break down the sound to its essence for *This Big Hush*, later featured in Michael Mann's movie, *Manhunter*.



1986

Carl Marsh has exited the line-up but the Shriekback Big Band emerges for *Big Night Music* – Andrews' "Rousseau forest full of irradiated woodland creatures" – the *Gunning For The Buddha* single and the *Jungle Of The Senses* tour and concert video.



1988

Dave Allen jumps ship and producer Richard James Burgess (Spandau Ballet, King) is brought in to armour-plate the group's sound, delivering three US hit singles – *Get Down Tonight*, *Intoxication* and *Shark Walk* – from the album *Go Bang!*

sleepless nights that would've saved. For me, there's a bunch of fragments, continually generated and collected, that get thrown at the new musical ideas as they roll in. And a whole lot of wide-eyed channelling as the music suggests things – sometimes a whole song will just arrive almost fully formed, sometimes it's scavenging and assembly. Lots of cross-references to books, movies, news... then all the technical 'writerly' stuff to make it work.

Many artists (somewhat annoyingly) say that their albums are like babies, so it's impossible to choose favourites. Would you agree?

BA: As I only have one kid, I've never had a chance to favouritise my offspring: sounds like it would be fun, though. I certainly have favourites among the albums. Often, though, if I'm honest, more from what they were like to do rather than what they sound like.

CM: I have two kids... very equal, very different! For the albums, as Barry says, it's often more about how they were done. And if they got 'finished' – I can't remember who said it, but it's something like 'you never really finish an album, you just abandon it at some point'. But just because you feel it's more 'finished' doesn't mean it's 'better'.

Barry, you revisited the Shriekback back catalogue with the piano/vocal album *Haunted Box Of Switches*... any plans to return to a more stripped down approach?

BA: Yes, I'm working (in spasms) on Volume 2 which I want to release as a double album with the first one. Same format: improvs, covers and new tunes. Covers I've been practising include *Amaryllis In The Sprawl*, *Dust And A Shadow* and *Coelocanth*.

Since I've always been a team member, musically, the project was a bit confronting (no Mart and Dave rhythms to lean back on, or Carl and Lu to pump up the chorus) and you realise that, not having used 'it' (your solo playing autonomy and self-reliance) you have indeed lost it and have to go into training to get it back. So, bloody practising, sometimes involving scales. Jeez.

Suck (especially the Hatfield Poly live version) is quite a pivotal Shriekback track for me on an emotional level... I saw you mention in an old interview that it's a key track for you as a group, too. Can you explain why?

POP UP A Barry Andrews-written press release from 1983 describes Shriekback as "a pop group; a way of life; an albatross around the neck; a jet plane; a chain gang"



CM: Well, it's a cathartic little thing, isn't it? Certainly a massive blast to play live, basically a tight howl of barely contained energy. Maybe 'pivotal' referred to it being a track from the *Jam Science* sessions – conceived as 'electronic', 'dance' or whatever – that mutated into the more organic full-band sound of some of *Oil & Gold* when played live.

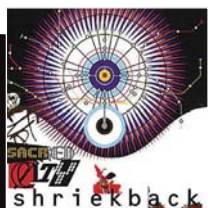
A less talked-about track, *Cradle Song* from *Big Night Music*, came up recently on our office Spotify shuffle. What's the story of that one? It's a little cute for a Shriekback song. Who were you singing to?

BA: Yeah, about that. I was all in the first flush of new Dadness with young Finn (that guy out The Veils) and I had relaxed my filtering parameters somewhat. Thinking with my hormones, perhaps? I think it is actually too cute and sentimental really, and I wish someone had objected to it at the time. I think I would have been fine about dropping it, actually: the piano part never sounded right to me, quite apart from the gushy 'fire, moon, sea,' New Agey thing.

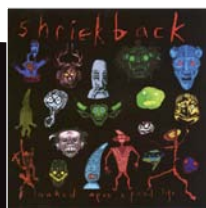
Finn told me much later that they used it in a New Zealand TV ad for wall insulation. We were both kinda ironically pleased with that. ■

RUNNING ON THE ROCKS

Our two archive photos come thanks to Peter Ashworth (eyes right, *Big Night Music* era) who we interviewed in Issue Two, and Sheila Rock (hands up, *Go Bang!* era). Mike Prior shoots the Shrieks for *Classic Pop* in May 2015. "The shoot in a disused quarry was our idea and it turned into the usual Shriekback discomfort-fest," explains Barry Andrews. "We seem to have a strand of masochism when it comes to doing photo shoots: throwing ourselves off of a climbing wall, running round a racetrack until exhausted, getting naked in close proximity to burning materials... it's clearly something we need to do, for some, deeply neurotic, reason. This time it was just awkward, climbing up unstable rubble scree and getting covered in chalk dust, so hey."



1992
Post-major-label, post-Eighties and post-US FM radio, Dave Allen rejoins Barry Andrews, Underworld's Karl Hyde comes onboard as a special guest, and Shriekback's singular Nineties statement *Sacred City* comes and goes in a moment.



2000
After eight years comes *Naked Apes And Pond Life*, a collection of performances, collaborations and ideas. A second compilation (after 1990's *The Dancing Years*), *Aberrations 81-84* follows, as does *Live. Hatfield Polytechnic. 1985*, recorded on the *Oil & Gold* tour.



2003
Fan-financed, self-released and just six tracks long, *Having A Moment* sees Andrews, Marsh, Allen and Barker back in the studio and on explosive form. Andrews takes a sideways view on the group's history with the piano/vocal album *Haunted Box Of Switches*.



2007
The second of three albums for Malicious Damage, *Glory Bumps* is Shriekback's 11th album. Highlights include the upbeat, almost post-*Go Bang!* *The Bride Stripped Bare* and the now-traditional ambient intro closer, *Yarg 7*.



2010
"I think this is a stone classic, actually, easily as good as anything we ever did," argues Andrews. *Life In The Loading Bay* opens with the sweeping *Dreaming Of Dogs* and barely pauses for breath. Easily their most hardcore statement since *Having A Moment*.



2015
And so to *Without Real String Or Fish*, the latest Shriekback album, and the reason for our meeting and the *Classic Pop* photo shoot in a disused quarry near Lewes. Barry Andrews: "...and so to this. I can't believe how much we rule!"

COLLECTIVE MEMORY

DESPITE SCORING WORLDWIDE SMASHES, PAUL YOUNG WAS A RELUCTANT SOLO STAR. WITH NEW RARITIES BOX-SET *TOMB OF MEMORIES* DOCUMENTING HIS GOLDEN COMMERCIAL YEARS, HE TELLS CLASSIC POP OF THE PARANOIA FAME BRINGS AND WHY TRYING TO CRACK AMERICA WAS A MISTAKE...

JOHN EARLS

How does it feel to have 10 years' worth of music collected on *Tomb Of Memories*?

It's great, because a lot of it is stuff that I fought to have included on my albums but lost against the label. It gives a much better impression of what I was trying to do, as I didn't want to be tied down to the image of forever doing ballads. I've played some of the songs to friends who say "I can't believe this is you", which to me is a compliment!

Going back to the start, why did you choose to sign a solo deal when you seemed happy fronting Q-Tips?

When Q-Tips went to Madness producer Clive Langer to ask him to produce us, he said we were too faithful to our soul roots and told us that we needed to listen to other stuff. He was right, as I wanted more modern influences. I thought I'd make one solo album like that, and any success would rub off on the band. But it became like Rod Stewart, where his success became too big to carry on with The Faces. Q-Tips just never got the chance to reform.

Is it true that at one point Trevor Horn was in the running to produce your debut solo album, *No Parlez*?

Yes, but he turned out to be too expensive. So was Nick Lowe, who was another option. But it felt like everything happened for a reason on *No Parlez*, because Trevor would have been too much about technology, whereas Nick wouldn't have used any at all. Laurie Latham, who did produce the album in the end, was a lovely middle ground. Like me and my writing partner Ian Kewley, Laurie hadn't really had a crack at the big time before, so we were all very fresh with great ideas. Laurie was a fan of David Bowie's cut-and-paste method of writing lyrics, and we'd make rhythm loops from mad ideas like throwing pencils into a piano.

**"IT BECAME LIKE
ROD STEWART,
WHEN HE BECAME
TOO BIG TO CARRY
ON WITH THE
FACES. Q-TIPS
JUST NEVER GOT
THE CHANCE TO
REFORM"**



Eric Watson

Why did you only include two of your own songs among *No Parlez's* covers?

I felt I couldn't write a pop song. I could write a quality song, but they weren't poppy. A song of mine like *Tender Trap* just wouldn't have done as well as *Wherever I Lay My Hat*. It's a good song, not a great one. You have to think about what works on radio.

Were you worried when your first two singles, *Iron Out The Rough Spots* and the original release of *Love Of The Common People*, flopped?

I was young and stupid, so I didn't care. I was making stuff I thought was great, and that was all that mattered. When it didn't happen at first, I just thought "The public are stupid for not getting it, so I'll try another one." I had such foolish confidence because I was certain something was going to happen.

Marvin Gaye's original version of *Wherever I Lay My Hat* is much brasher than yours. Why is yours more melancholy?

That's down to Pino Palladino's bass. Originally, we'd put a Phil Spector-type beat on it, but stuck to

the same tempo. What Pino played was much better than we had, so we tailored the song to fit. That's one reason why the partnership with Ian and Laurie worked – we wouldn't doggedly go on with our original plan if someone else had a better idea.

Joy Division fans were furious at your cover of *Love Will Tear Us Apart*...

They thought it was a holy relic you shouldn't touch, like *Somewhere Over The Rainbow*. John Peel saved my bacon when he played the two versions side by side on Radio 1. He said: "I'm not saying I like Paul Young, but it's a very interesting take." That put a blanket on the flames, though they continued to smoulder away! Peter Hook and I have a mutual friend in Arthur Baker, and Arthur sometimes says "Hooky says hi", so he's happy enough with me.

How did the reality of success compare to what you'd imagined?

It was absolute madness. My team had known each other for a while, and we knew that essentially all that had changed from Q-Tips was how we dressed it up, so we kept our feet on the ground. But I had to learn a lot of things quickly, like learning how to fill bigger stages. I probably went overboard there, because if you watch Bob Dylan he barely moves, but I thought I had to be an entertainer. So many fans rocked our minibus one night they were in danger of knocking it over, so my manager hired a coach the next day.

Was it easy keeping your vision for your second album *The Secret Of Association* among that madness?

Recording at a residential studio was a big help, as we were able to discuss it 24/7 – the songs we had,

how it could sound coherent. *Every Time You Go Away* is timeless because we knew not to over-use synths and drum machines. We were very aware of not making everything sound programmed.

It's quite a sad album, isn't it?

You're right, it is. Maybe subliminally, I could feel things were closing in on me. My life got claustrophobic, to the extent of needing two security guards – one to check out the crowds ahead and one to stay with me. I couldn't go down to a hotel bar to meet friends after a show, and I worked so hard that Laurie and Ian would work without me before I flew back to join them. I had to fight to get back on to my own album. That got worse in between *Association* and the next album *Between Two Fires*, but there's a hint of that on *Association*.

Was *Between Two Fires* a deliberate attempt to keep your American success going?

American radio wouldn't play *Tear Your Playhouse Down*, the single after *Every Time You Go Away*. The record label said AOR stations wouldn't play it, the rock stations refused because there was no guitar, supposedly the soul stations couldn't understand a white soul singer... I didn't understand American radio at all, because I thought "Either it's a good single, or it's not". I grew up on British radio, where you'd hear Edith Piaf next to The Sex Pistols, but I

thought I'd try to make it easier for the record label and write to order for American radio. They wanted me to be a rock artist and I thought they knew best.

How do you feel about the album now?

It's about 30% successful. *Wonderland* and *War Games* are great, but it didn't work. I'm not American, so how am I going to understand what works in America? It didn't please America or Europe, so that's the last time I tried doing that.

Why did you take a four-year break before your fourth album *Other Voices*?

I was feeling hemmed in and wasn't enjoying it anymore. For the first time, an album had gone wrong and I needed to get back to finding out who I was. I wanted to get my own life back and spend time with my wife Stacey and our daughter Levi. It's difficult keeping a relationship going on tour, but during that time off we became a tight threesome, experiencing magical moments like on a road trip around America.

How easy was it to get back into the swing of making music after the break?

It was hard, because my working relationship with Laurie ended. He has a painstaking, meticulous approach, and in that time it just dragged on. After a year, we only had seven songs and they weren't coherent. I was getting bored out of my mind, so I

Brian Arts



**"MY LIFE GOT
CLAUSTROPHOBIC.
I NEEDED TWO
SECURITY GUARDS –
ONE TO CHECK OUT
THE CROWDS AHEAD
AND ONE TO STAY
WITH ME"**

Simon Fowler

scrapped the sessions. We moved as a family out to America, and writing out there was much easier than trying to write for it from England.

What was it like having Nile Rodgers produce you?

That almost felt like a holiday excursion. Nile turned me on to a lot of music in our downtime. He was hosting an MTV show about music around the world at the time, so he played me fantastic stuff he'd found travelling the globe. A lot of music in my collection comes from Nile's recommendations.

Other Voices is star-studded: David Gilmour, Stevie Winwood, Chaka Khan, Nile...

For once, I acted on my impulses, thinking "Why not reach out to these people?" I could just hear David's guitar on *Heaven Can Wait* and I'd sung at a charity concert he'd organised. I could hear Elton John's piano on that too, but he was too busy touring. So were Eurythmics, when I could picture Annie Lennox singing the harmony on *Softly Whispering I Love You*. There was total freedom on that album, as there was on *No Parlez*. It wasn't as successful because time marches on. Also, I find it hard to choose singles.

Did you know that *The Crossing* would be your final album for Sony?

I knew we weren't seeing eye-to-eye, but for 10 years we'd had a pretty good run at it. I didn't see the point of trying to be the same musician as the one I'd been at the age of 25, and they couldn't see the point in me not sounding like the Paul Young, who'd had hits. The trouble is, I don't know what makes me "Paul Young" – I can't put my finger on what worked commercially, so I don't know how to recreate it. But I like *The Crossing*. I was like a kid in a candy store, as my producer Don Was had an incredible contacts book. I got to work with my hero, the singer Tony Joe White. He turned up and told me story after story, my mouth open like I was a 14-year-old kid again.

How enjoyable is it fronting your current band, Los Pacaminos?

They're guys I've been working with for years, from even before the time of *No Parlez*. I love the camaraderie of being in a gang. I never really liked the idea of being a solo star. I played the game, but now I'm back in a band, I love every minute. I couldn't have been a complete arsehole, or these guys wouldn't still be playing with me! ■

POP UP Paul Young and Los Pacaminos are playing dates all over the UK throughout the summer of 2015 and will perform at the opening night party at 80s Rewind South at Henley-on-Thames on Friday August 21





REISSUES AND BEYOND

HUGE NINETIES ALBUMS, OBSCURE EIGHTIES COMPILATIONS AND THE COMPLETE WORKS OF THE FOLKIES WHO RIVAL THE SMITHS IN THE 'UNLIKELY TO REFORM' SECTION. OH, AND A SCOTTISH POET ENAMOURSED OF FRENCH RUGBY, OF COURSE...

JOHN EARLS

With Dire Straits' *Brothers In Arms* celebrating its 30th anniversary, there have been a few recent thinkpieces on CDs. The first CDs went on sale in 1982, but it wasn't until *Brothers In Arms* that the idea of digital being 'superior' to analogue took hold (partly thanks to Pioneer sponsoring

Dire Straits' tour that year.) Equally of importance to the music industry, the CD era marked the first time that the public were persuaded to buy albums they already owned all over again: you may have purchased that Bob Dylan album on vinyl as a teenager, but now it was time to upgrade to the superior CD version. It helped that you could fit a few extra songs on the 80-minute space of a CD.

AIR - THE VIRGIN SUICIDES

All of the duo's albums from *Moon Safari* to 2007's *Pocket Symphonies* are being reissued on vinyl this month alongside their debut EP *Premiers Symptomes* from 1996. In addition there's a 15th anniversary box-set for their soundtrack to Sofia Coppola's film *The Virgin Suicides*. This comprises the original soundtrack and the *Playground Love* single on red vinyl, an exclusive live vinyl album recorded in Los Angeles in 2000, two CDs featuring all the vinyl songs, a replica aftershow pass of the LA gig, and two posters. The action coincides with the recent release of *Contrepoint*, the debut solo album by Air's Nicolas Godin.



DAVID BOWIE

[FIVE YEARS 1969-1973]



DAVID BOWIE - FIVE YEARS: 1969-73

As prolific a reissuer as Bowie has been recently, *Five Years* is the big one. The first in a planned series of box-sets, it compiles his first six albums from *David Bowie to Pin Ups*, plus two live albums and a new double-album of B-sides, non-album singles and remixes. That makes 26 sides of vinyl (with download codes), plus an 84-page book featuring a foreword by Ray Davies, plus sleeve notes by producers Tony Visconti and Ken Scott.

If that's not enough, Bowie has also just released his 1999 album *Hours*... on vinyl for the first time and also a new 7" of *Let's Dance* for the Australian display of his *David Bowie* exhibition, featuring a version previously only available on the video of the *Serious Moonlight* tour film.



As Live Aid's TV presenter Mark Ellen points out in his fine memoir *Rock Stars Stole My Life*, Live Aid marked for many the first time that rock stars long written off as past it were seen on TV by a new generation of fans suddenly intrigued by the likes of Neil Young, Tom Petty and The Beach Boys. A new format to make their supposedly-ancient albums appear modern was an ideal tie-in.

Without getting bogged down in the debate's technicalities, it's now generally accepted (and yes, we know there are doubters) that vinyl gives the purest sound after all. In which case, why aren't most consumers buying new releases on vinyl rather than CD?

Obviously vinyl sales have risen again, but the numbers are still a fraction of the sales of CDs. You'd expect

vinyl sales to target older consumers with a few quid to spend; in which case, why aren't recent Top Five albums by middle-aged favourites Simply Red, Will Young or Collabro available on vinyl?

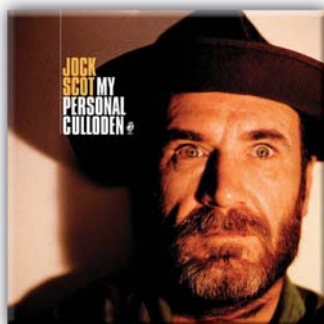
It's plain to see that hardcore music fans are at least aware of vinyl as an option, but should it matter that, despite endless "Vinyl is back!" reports on TV in the past five years, it isn't back at

all as far as the majority of the public are concerned? Major albums available as records such as Taylor Swift, Sam Smith and even the credible Hozier are nowhere to be found in the official Top 40 vinyl album chart. It only took a couple of years for CD sales to overtake those of vinyl. If vinyl really is back, then why hasn't that trend begun to reverse more dramatically? Your views are welcome...



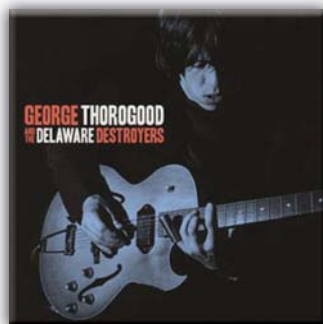
SUEDE - DOG MAN STAR LIVE AT THE ROYAL ALBERT HALL

With anticipation building around Suede's new album, minted fans can indulge in a £60 box-set of the band's rendition of *Dog Man Star* at London's Royal Albert Hall, performed in aid of Teenage Cancer Trust for the album's 20th anniversary alongside four of its B-sides and an hour of hits. The box features all 26 songs on both two CDs and eight sides of vinyl, rounded off with a 32-page book with an intro by Brett Anderson plus an essay by journalist Mark Beaumont and photos from Paul Khera.



JOCK SCOT - MY PERSONAL CULLOGEN

Originally released on Postcard in 1997, Edinburgh poet Jack Scot's only album is reissued on vinyl by Heavenly to coincide with a new documentary due in cinemas in August. Scot has supported bands from The Clash and Ian Dury to The B52s and The Libertines, and Keith Allen and Shane MacGowan are among those paying tribute in director Robert Rubbish's film. The album sees him reading poems about drugs, Ronnie Wood and French rugby over backing music by The Nectarine No. 9, the band led by former Fire Engines singer Davy Henderson.



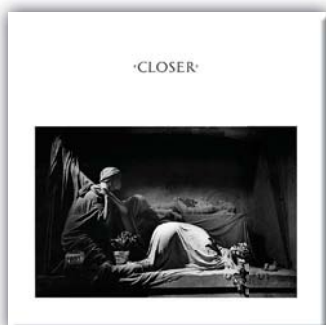
GEORGE THOROGOOD - GEORGE THOROGOOD AND THE DELAWARE DESTROYERS

Known for their 1982 blues missile *Bad To The Bone*, retro rockers George Thorogood And The Destroyers still had the 'Delaware' tag when they recorded their debut album in 1976, and this vinyl pressing is the first time the original mix has been released. Not that Thorogood himself will own a copy. "I don't have a turntable," he tells *Classic Pop*, "but I know this 'new' version is like The Beatles taking the strings off *Let It Be*. We're as naked as can be."



SUPERGRASS - I SHOULD COCO

Gaz Coombes and Danny Goffey have both recently released solo albums but they'll always be associated with the none-more-Britpop enthusiasm of their old band's debut. The 20th anniversary vinyl version adds a 7" featuring rarities *Stone Free and Odd*; a 3CD version adds six B-sides, 12 demos, a song recorded at the Mercury Music Prize ceremony, two previously-unheard songs plus two gigs recorded in Bath and France. Coombes says: "There's still a lot of love for *I Should Coco*. We're really happy to get it out there again."



JOY DIVISION - UNKNOWN PLEASURES, CLOSER, STILL, SUBSTANCE

Virtually all of Joy Division's music is released on vinyl for the first time in a decade, with the *Substance* non-album singles and B-sides compilation making its vinyl debut. Expect original artwork, including the gatefold sleeves of *Still* and *Substance*; the latter includes two previously-unreleased songs, the widely bootlegged original *Love Will Tear Us Apart* and *As You Said*, originally recorded for the sessions of their abandoned debut *Warsaw*.



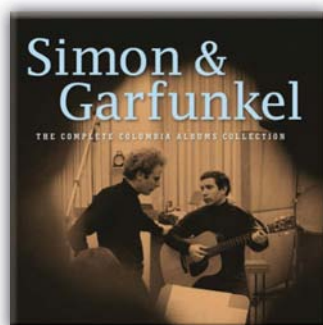
COCTEAU TWINS - THE PINK OPAQUE, TINY DYNAMINE/ECHOES IN A SHALLOW BAY

After reissuing *Heaven Or Las Vegas* and *Blue Bell Knoll* last year, 4AD turns to the Cocteau's more obscure output. Originally released in 1985, the singles *Tiny Dynamine* and *Echoes In A Shallow Bay* are gathered together across the same vinyl EP. Also available is the long-deleted 1986 compilation *The Pink Opaque*, with early singles such as *Pearly-Dewdrops' Drops* and *Aikea-Guinea*, as well as Simon Raymonde's first contribution to the band on *Millennary*.



SKINT RECORDS - 20 YEARS OF BEING SKINT

Fatboy Slim! Tim Deluxe! Tiga! As well as giving football fans reams of ammunition when the label sponsored Brighton & Hove Albion, Skint lorded it over the dance scene for many years. Its quadruple live set showcases new talent such as Seb Wildblood alongside old classics like Lo-Fidelity Allstars' incendiary *Disco Machine Gun*. Many of the songs, including Fatboy's single *Sunset 303*, haven't previously been available on vinyl. It's housed in four Skint disco bags, with a fanzine and an interview with Skint boss Damian Harris.

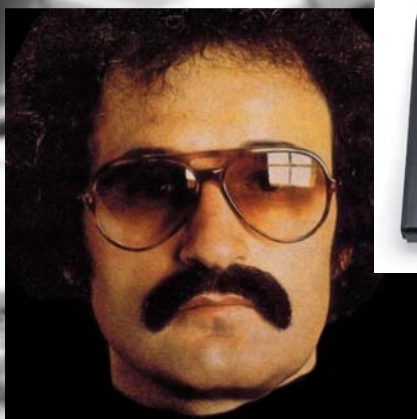


SIMON & GARFUNKEL - THE COMPLETE COLUMBIA ALBUMS

Consisting of the duo's five albums and their *Greatest Hits* compilation from 1972, two years after they split, *Music On Vinyl's* box-set has every note you could own by the pair from the studio. It's attractively housed, with a 20-page booklet, a poster, and download codes. Be quick: the box is limited to 1,000 individually numbered sets at £135. *Greatest Hits* has no exclusive studio songs, but there are live versions of *59th Bridge Street Song*, *For Emily Whenever I May Find Her* and *Kathy's Song*.

WIN! LOTS OF COOL STUFF

WE'VE SERIOUSLY UPPED THE STAKES THIS ISSUE WITH THE CHANCE TO WIN A NOVATION MORODERNOVA, GIORGIO MORODER'S SLICK NEW SIGNATURE SYNTHESISER, AS WELL AS BELINDA CARLISLE AND PUBLIC IMAGE LTD COMPILATION ALBUMS AND SOME DELECTABLE PETER GABRIEL POSTERS! ZOOM OVER TO **WWW.CLASSICPOPMAG.COM** & CLICK ON 'COMPETITIONS' TO ENTER...



1 x Novation MoroderNova synthesizer*

Thanks to the generous team at Focusrite, we are able to offer a rare opportunity to bag one of EDM pioneer Giorgio Moroder's new signature MoroderNova synthesisers. Based on the Novation MiniNova, this limited edition beauty is pre-loaded with over 30 Moroder-approved synth patches including sounds from some of his greatest creations - Donna Summer's *I Feel Love* and the *Top Gun* and *Scarface* soundtracks, to name a few. Fancy yourself as a synth-god? Now's your chance...

Q Giorgio Moroder's new album is called:

• Giorgio • *Déjà Vu* • Moroder
Closing date: 30/09/2015



1 x set of four Peter Gabriel posters

Peter Gabriel collaborated with Hypergallery in 2010 to edition his entire collection of cover art from names such as Robert Mapplethorpe, Susan Derges and the incomparable Storm Thorgerson. Now Hypergallery bring us all the works in poster form: 'Car', 'Scratch', 'Melt', 'Security', 'Plays Live' and his collaboration with Peter Saville for So – featured in this very issue! Our winner can choose four of these six stunning posters as their prize...

Peter Gabriel had a US No. 1 hit with:
 • Sledgehammer • Clawhammer • Rockhammer
 Closing date 30/09/2015

3 x signed Belinda Carlisle box sets

Demon Music Group has kindly donated three signed copies of *Belinda Carlisle The CD Singles 1986 – 2014* to be won in this issue. This 29-CD collection features all the singles, from early 1986 side *Mad About You*, right through to *Goodbye Just Go* from 2014's *The Collection* greatest hits album, as well as various B-sides and some fine additional mixes. Win one of three copies by answering...

Belinda Carlisle was lead vocalist in which band:
 • The Bangles • The Primitives • The Go-Gos
 Closing date: 30/09/2015



3 X copies of Public Image Ltd compilation CDs

Public Image Ltd's new compilation *Rise: The Collection* features 16 tracks, from classic cuts – including the group's two Top 10 hits *Public Image* and *This Is Not A Love Song* – through to live takes and alternative mixes. It's a top-notch mix that ties down the essence of the post-punk pioneers. We have three copies to give away...

John Lydon originally fronted which band:
 • Sex Pistols • The Clash • Talking Heads
 Closing date: 30/09/2015

TERMS & CONDITIONS

By entering your details, you will automatically be added to the *Classic Pop* magazine email newsletter mailing lists, keeping you informed of news, special offers and promotions via email. We never pass on customer email addresses to other companies. You may unsubscribe from these messages at any time. The prizes are not transferable, nor can they be redeemed for vouchers or money. No-one from Anthem Publishing or companies affiliated with any of the competitions is allowed to enter. Only one entrant per person. The judge's decision is final. *The Novation MoroderNova synthesiser competition is also open to the readers of CP sister magazine *MusicTech*. Standard competition rules apply.

Everything I Own

BOY GEORGE

Written by singer David Gates as a tribute to his father after attending his funeral, Gates' band

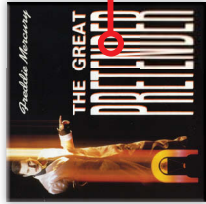
Bread took *Everything I Own* to No. 5 in the US in 1972. Two years later, prolific reggae singer Ken Boothe took it to No. 1 in the UK and it was his version that Boy George echoed in his first single following Culture Club's split. Seven months after his arrest for heroin, it appeared to mark calmer times for George as he launched his *Sold* album. "I'm still trying to find out why I got on drugs in the first place," he said at the time. "When I have the answer, I'll be able to tell people 'Look, don't do it.'" Other covers of *Everything I Own* have included Shirley Bassey, *NSYNC and Rod Stewart.



The Great Pretender

FREDDIE MERCURY

A non-album stopgap in between his two solo records, Mercury's cover of The Platters' 1956 chart-topper was part of his last-ever filmed interview. Speaking to his video director Rudi Dolezal, Mercury explained: "We can't do cover versions in Queen, but I'd always wanted to do *The Great Pretender*. It suits my voice, and it's such an appropriate song title for me, as I pretend all the time – on stage and in videos. What I do is pretence, it's fun. I'm playing a part on stage because, once I come off stage, I no longer act that way. I'd be dead if I carried on the way I do on stage." Mercury added he was surprised to find himself surrounded by covers in the chart. "If I'd gone in the studio two weeks later," he joked, "everyone would have said I was jumping on the bandwagon for old songs!"



CLASSIC POP

TOP TEN

WEEK ENDING **21 MAR 1987**

OVER HALF OF THE TOP 10 COMPRISES OF OLD SOUL CLASSICS AND COVER VERSIONS AS THE NATION WAITS PATIENTLY FOR ACID HOUSE TO EXPLODE...

JOHN EARLS

1 (1) Everything I Own
BOY GEORGE (VIRGIN)

3RD WEEK IN CHART

2 (7) Respectable
MEL AND KIM (SUPREME)

3RD WEEK IN CHART

Respectable

MEL AND KIM

Two years after Dead Or Alive's *You Spin Me Round* (Like A Record), Stock, Aitken and Waterman scored their second UK No. 1 with London sisters Mel and Kim Appleby's second single. Boosted by its "Tay-tay-tay-tay" refrain and six different club mixes, *Respectable* remains an epochal S/A/W moment. The sisters sadly only recorded one album, *FLM*, before Mel's death from cancer aged just 23. Managed by her then-boyfriend and future mogul Craig Logan from Bros, Kim launched a brief solo career with a self-titled album in 1990. Although S/A/W wrote their hits, she has chaired the Best Contemporary Song

judging committee at the Ivor Novello Awards for songwriting since 2003. *Respectable* became a minor hit for Mike Stock and Matt Aitken's short-lived girlband Girls@Play in 2001.



I Get The Sweetest Feeling

JACKIE WILSON

The first of three soul greats on this week's chart, *I Get The Sweetest Feeling* took off where *Reet Petite* had started to revive Wilson's posthumous career. After a new video was made for BBC2's *Arena*, *Reet Petite* flew to No. 1 three years after his death. Recorded in 1968 while Wilson was in a tempestuous second marriage to model Harlean Harris, *I Get The Sweetest Feeling* had been Wilson's last UK Top 10 hit before he suffered a heart attack on stage in 1975. Wilson remained in a coma until his death in 1984. He was buried in an unmarked grave in Detroit, but a fundraiser shortly after his return to the charts raised enough money to buy a headstone.





Live It Up MENTAL AS ANYTHING

Although a textbook one-hit wonder in the UK, the rockers are still going in their native Australia, though the last four of their 13 albums have failed to chart there. A hit after it was featured on the soundtrack to Aussie comedian Paul Hogan's breakthrough film *Crocodile Dundee*, its cheesy chorus belied the quartet's origins as art-school new wavers. All of the original line-up were artists as well as musicians, with Australia's deputy prime minister opening one of the band's joint art exhibitions in 1990. Their commercial fortunes had peaked at home by then too, though they enjoyed another film spin-off hit with a cover of Chuck Berry's *Rock And Roll Music* from *Young Einstein*. They were inducted into Australia's ARIA Hall Of Fame in 2009.

3 I Get The Sweetest Feeling JACKIE WILSON (BRUNSWICK)

4TH WEEK IN CHART

4 The Great Pretender FREDDIE MERCURY (POLYDOR)

3RD WEEK IN CHART

5 Live It Up MENTAL AS ANYTHING (CBS)

6TH WEEK IN CHART

6 Stand By Me BEN E KING (EMI)

6TH WEEK IN CHART

7 Weak In The Presence Of Beauty ALISON MOYET (COLUMBIA)

3RD WEEK IN CHART

8 Moonlighting 'Theme' AL JARREAU (WARNER)

3RD WEEK IN CHART

9 When A Man Loves A Woman PERCY SLEDGE (VIRGIN)

6TH WEEK IN CHART

10 Crush On You THE JETS (MCA)

6TH WEEK IN CHART

When A Man Loves A Woman PERCY SLEDGE

Another song propelled back into the chart by a Levi's ad, Sledge's soul standard had reached No. 4 on its initial release in 1966. Recorded in Alabama, its backing musicians included Dylan's keyboardist Spooner Oldham and Muscle Shoals drummer Roger Hawkins, who played on Aretha's *Respect*. Remarkably, Sledge's only other UK Top 40 hit was 1966's follow-up single *Warm And Tender Love*, which reached No. 34.



Crush On You THE JETS

Originally from Tonga, Mormon couple Mike and Vake Wolfgramm had 17 children, which makes The Osmonds look a bit slack. Their eldest eight kids formed The Jets, who had five US Top 10 singles before turning to religious music. *Crush On You* was their only British hit, which was later covered by teenpop '00s staple Aaron Carter and, somewhat less likely, sampled by dubstep duo Nero for their 2011 hit of the same name.



Stand By Me BEN E KING

Having only reached No. 27 on its release in 1961, *Stand By Me* finally topped the charts when it

became the theme to the late River Phoenix's teen drama in 1986. At a time when their advertisements automatically led to chart glory, Levi's subsequently used the song too. King had initially intended *Stand By Me* for The Drifters, but they rejected it. King only sang it himself when Elvis Presley songwriters Jerry Lieber and Mike Stoller asked if he had any other songs they could work on at the end of another studio session. The three reworked the song substantially, with Lieber and Stoller claiming credit for its bassline in particular. Stephen King, who wrote the short story Phoenix's film was based on, covered the song for a charity album, while Muhammad Ali and John Lennon have also tackled it.

Moonlighting 'Theme' AL JARREAU

The theme to the TV show that launched Bruce Willis' career – hard to remember now after all those action films, but Willis showed a brilliant gift for comedy across *Moonlighting*'s 66 episodes as private detective David Addison. Its second season also marked Orson Welles' final on-screen appearance, playing himself in a dream sequence. Its theme, a conventional soft jazz ballad at odds with the show's general anarchy, gave former rehab counsellor Jarreau his only Top 10 hit. The scat singer continues to tour, having thankfully recovered from heart problems and pneumonia at the start of the decade.



Weak In The Presence Of Beauty ALISON MOYET

Only dropping out of the Top 10 a few weeks before with *Is This Love*, the second single from Moyet's album *Raindancing* was a cover of Sheffield jazzers Floy Joy's minor hit from the year before. Saxophonist Michael Ward wrote it after chatting up a woman in a club, telling her: "What I can say? I go weak in the presence of beauty." Alongside her similarly successful cover of Kitty Lester's *Love Letters*, it's a song Moyet has come to hate. "I was being a show-off," Moyet said in 2013. "I was showing I had A&R skills, going 'I know what a hit is!' I recorded them knowing they were hits, as opposed to loving them. Hand on heart, that's the only two times I've ever done that."





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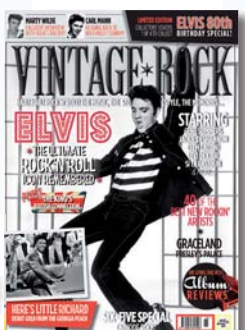
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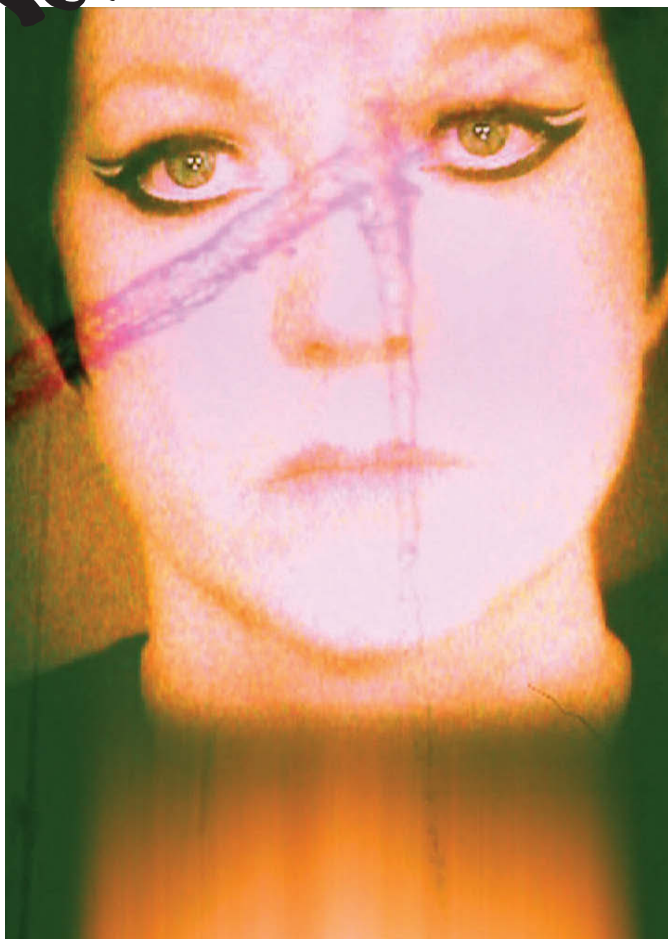
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Kylie, Roisin Murphy, Wet Wet Wet, Paul McCartney, Chic, Grace Jones... by JOHN EARLS

RATINGS



LOVE IT
BUY IT
STREAM IT
PONDER IT
AVOID IT



BILLIE RAY MARTIN

FRESH FROM PLAYING HER FIRST BRITISH SOLO SHOWS IN YEARS, ELECTRO LEGEND BILLIE RAY MARTIN HAS JUST FINISHED A NEW RECORDING PROJECT AND GUESTS ON THE UPCOMING HI-FI SEAN ALBUM. BE READY; SHE HAS A PERFECTIONIST'S EAR... **John Earls**



PAUL WELLER

GOING MY WAY

An outstanding song with great melody and lyrics, but the mix is all wrong. Paul's vocals have developed wonderfully over the years, but you wouldn't guess from this. The vocals aren't loud enough, they're double-tracked in the wrong place, there's too much reverb. Top marks for Weller, but a kick up the arse for the mixer. I'd be telling him: "I can't hear my own vocals!"



DURAN DURAN (FEAT NILE RODGERS AND JANELLE MONAË)

PRESSURE OFF

Duran are fabulous, but this is so shit it makes me angry. It doesn't even sound like them. They've got Nile Rodgers in just to be hip, and totally wasted him. And there's a guest singer to appeal to a younger audience. They've tried to write a summer hit to get a few quid. Awful.



HOLLY SIZ

COME BACK TO ME

Oh God. Did she win *The X Factor* or something? It's someone jumping around trying to get a big audience. She looks nice and the dance moves are fine, if predictable. She doesn't have what Robyn or La Roux have, not that La Roux has what she used to. You manufacture so many of these girls in the UK, I can't tell them apart.



MARC ALMOND

PLEASURE'S WHEREVER YOU ARE

Marc is a legend, and the lyrics are classic Marc – very clever and non-judgemental. But the production is so mainstream. The drum machine sits there pleasantly, the guitar is just nice. A shame, as Marc is such a talent. We were going to do a duet, but he had his motorcycle accident shortly after we talked about it...



VANGOFFEY

YOU YOU YOU

This is Supergrass' old drummer, right? Well, he's written a good song and the production is great – it's got the presence you need to make people engage with it. But it's all too cute. He's going on about spending time with someone he doesn't like, as if we haven't heard that sentiment a million times before, and done better. I just can't see who it's meant to appeal to.



BLUR

ONG ONG

Damon Albarn so often gets it right as a songwriter and *Go Out*, the first single from Blur's new album, was amazing. But that makes it more depressing that this is so terrible. It's so cynical. Like Duran, it's "Let's write a summer hit. Come on everyone, let's get those hands in the air!" I hate this more than the others, because Blur can do so much better than this crap.



YEARS & YEARS

SHINE

Talk about shit. This is autotuned from start to finish, and luckily I managed to hit stop before the chorus. It's complete f***ing rubbish, and it doesn't deserve me saying any more about it. Give me Sleaford Mods, music with something to say. It doesn't have to be angry, it can be humorous, but a song like this? I like music where its makers think "I have to make this song or I'll die."



LIANNE LA HAVAS

UNSTOPPABLE

I only have one word written in my notes for this: cute. It's so benign, and "benign" is the biggest criticism I can think of for a song. I've been critical of a lot of these singles, which is sad as I hear great music every day. But I also hear a lot of music where I think "Where's the passion? Where's the inspiration? Why would you bother going into a studio to make this?"



LIANNE LA HAVAS

BLOOD

WARNER BROS



BLOODY HELL! SOUTH LONDON'S LIANNE LA HAVAS STRIKES A RICH NEW VEIN, ADDING FUNK, R&B AND MORE TO HER ALREADY WINNING MIXTURE OF HUSHED FOLK AND SOUL...



Lianne La Havas's success seems to owe a great deal to a record company practise that, over recent years, seems to have been neglected: good, old-fashioned development. It took the best part of two years for her to release anything after signing to Warner Bros, and

during that time she cultivated associations with the likes of Paloma Faith, producer Matt Hales (of Aqualung) and Willy Mason. So, after her label had unhurriedly cleared a path for her 2011 public unveiling on *Later* – when her voice, as pure as a crystal decanter at a debutante ball, caused a nation to swoon – it was almost inevitable that *Is Your Love Big Enough?* would end picking up the kind of sales most debuts can't even sniff at.

Having taken her time again, La Havas now returns with a follow-up that is bigger and, without doubt, even bolder. Where her debut leaned upon more acoustic sensibilities, *Blood* is full of grand soul gestures, not least opening track – and recent single – *Unstoppable*, which was

produced by Paul Epworth and builds upon an instrumental by Ninjatunes act The Invisible. Indicative of her awakening – while on holiday in Jamaica – to the instinctive power of rhythm, it sounds like Erykah Badu performing a James Bond theme tune, its title perfect for the goose-bumps it provokes, its groove highlighting how prescient Prince was in inviting her to appear on *Art Official Age*. This audacity is also on show in *What You Don't Do*, which sounds like Feist had she grown up in Harlem, and both the brass-laden shuffle of *Midnight* and the more percussive *Grow*, which, stopping just short of the showy vocal acrobatics that spoil so much contemporary R&B, recall Janelle Monáe's finest work. There are quieter moments, too,

like *Ghost*, on which she returns to the fingerpicking, bluesy folk of earlier days, and *Wonderful*, a collaboration with Hales and Disclosure's Howard Lawrence where, almost as exquisitely as Roberta Flack, she sings of how "electricity lingers in our fingers". She's not afraid of interrupting such moods, however, as *Never Get Enough* highlights, with its shift from Minnie Ripperton-style pastoral meanderings to dirty rock, her voice as distorted as the accompanying guitars.

Blood ends with *Good Goodbye*, its irresistible tenderness embellished with an unusually restrained string arrangement. Biding its time as successfully as La Havas has, it's a fitting end to a dazzling album: the perfect good goodbye. **Wyndham Wallace**

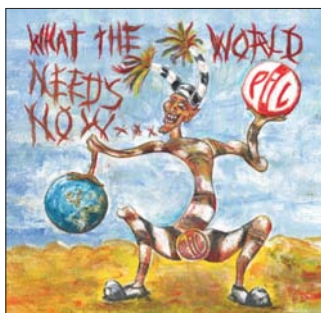


PUBLIC IMAGE LTD WHAT THE WORLD NEEDS TO KNOW...

PIL OFFICIAL



THE NEW PIL ALBUM FEATURES – SHOCK HORROR! – THE SAME PLAYERS AS LAST TIME, BUT WILL IT BE ANY LESS UNPREDICTABLE? “BUY NOW WHILE STOCKS LAST,” JOHN LYDON ADVISES...



The first words on *What The World Needs Now...* are “What? You f***ing nagging again? About what? The toilet’s f***ing broken again?” John Lydon – with money notoriously earned advertising Country Life butter – reformed

Public Image Ltd in 2009 and took his band into the studio for the first time in almost two decades, recording *This Is PiL* in 2012. The sarcasm dribbling from his chin is no less snotty on this new and confusing – but fitfully compelling – collection, underlined by the advice on *Double Trouble*: “Don’t come to me for a cuddle/ ‘Cos all I want is the trouble”.

This is not news: no one goes to Lydon for emotional reassurance, but on this tenth album it’s harder than ever to know where you stand, as he shifts from sounding like a vindictive old man to a shambling provincial drunk to a raging, caustic voice of reason. His band, too – featuring session musician Scott Firth, as

well as Lu Edmonds and Bruce Smith, veterans of late Eighties PiL with their own (post-)punk pedigrees – drift from tight-as-a-squirrel’s-arse rampaging to blustering pub rock, sometimes in one song. *Big Blue Sky*’s dubby verses give way to what sounds like Simple Minds, Lydon no longer sounding like a man chewing his enemies’ bloody internal organs, and instead Freddie Mercury in an Elton John costume. It is, simultaneously, awesome and dreadful – in the many senses of the words.

The album follows this pattern, though not, normally, in such an extreme fashion. *Whole Life Time* finds the band recalling the glossy commercialism of *Happy* and

9, Lydon warbling over a vigorous backing track, while *The One* sounds like a slicker version of alt-country act Lambchop in their late Nineties ‘indie’ period. *Spice Of Choice* is undistinguished stadium rock notable only for Lydon’s ranting in one breath about Barclays, master plans and masturbation, but *Know How* charges at a furious gallop, *Bettie Page* finds Lydon malevolently addressing America – “the greatest pornographic country in the world” – over a Duane Eddy riff, and *I’m Not Satisfied* recalls the hypnotic, metal-friendly *Album*. And Lydon’s last words on the closing, Leftfield grooves of the desperate, filthy-mouthed *Shoom?* “F*** off.” Plus ça change. **Wyndham Wallace**

LITTLE BOOTS WORKING GIRL

ON REPEAT RECORDS



In Mike Nichols' 1988 film *Working Girl*, Joan Cusack's character Cynthia declares, "Sometimes I sing and dance around the house in my underwear. Doesn't make me Madonna. Never will." This probably isn't the scene that Victoria Hesketh had in mind when she borrowed the movie's title, but they're lines that hang like a cloud over Little Boots' third album. The title, in Hesketh's mind, refers to her

journey from major label to independent artist, one that's seen her refuse to play the game expected of her. "They (679 Recordings/Atlantic Records) wanted me to repeat what I did last time," she told fuse.tv in 2013, but it's hard to know quite what's changed since her 2009 debut, except her ability to land hits like she did early on. *Working Girl* is full of songs that too often straddle the line between street-smart, nostalgic synthpop and bland, ham-fisted Eurotrash, meaning that there are as many forgettable moments as enjoyable ones, as many that sound generic as those that truly stand out. Bright and brash, yes, but so are hen nights.

Among the highlights are *Taste It*; among the often relentless beats, it offers space and an unexpectedly alien sound, Hesketh's voice breathy



and unsettlingly high-pitched as she delivers lines like "Wake up and smell the saccharine" over a muted rhythm Azealia Banks might appreciate. *Business Pleasure* is also intriguingly giddy, with Hesketh giving it her Alison Goldfrapp best over a more hectic backing that breaks down halfway to reveal woozy Aphex Twin keyboards. *Get Things Done*, meanwhile, gets things done successfully with a funky fretless bassline and a chorus that comes closest to the

kind of thing Kylie's claimed as her own. But elsewhere it's hard to be overly impressed by the housey sounds of *Heroine* – "I was your heroine, wasted forever" – which oddly recalls Opus III's *It's A Fine Day* without the banging beats, and *The Game*, which suggests she's heard Bassomatic's *Fascinating Rhythm*. Too often, unfortunately, *Working Girl* is simply functional, with Hesketh struggling to fill the boots of the pop heroes she admires. **WW**

THE CHEMICAL BROTHERS BORN IN THE ECHOES

VIRGIN EMI



"The drugs don't work," The Verve announced in 1997, as Britain completed a temporary transformation into a nation of dancing hedonists, "they just make you worse." But, Richard Ashcroft continued, "I know I'll see your face again." Well, here we are in 2015, during which we've encountered albums from Leftfield and Orbital's Paul Hartnoll (as 8:58), while Underworld are still on the road. Those faces keep coming back, but no one

seems much changed, and the drugs don't seem to have done any great harm either. Perhaps Ashcroft was – partially – right.

It's been five years since The Chemical Brothers' last full length, *Further* (discounting 2011's soundtrack to Joe Wright's thriller, *Hanna*) – but it seems they've lost little of their talent for block rocking beats with a psychedelic twist. Opening track *Sometimes I Feel So Deserted* is full of their trademark sustained tension and phat, puerile beats, with added anthemic vocal samples, but compared to *Go* – which follows here – it's surprisingly generic. The combination of Q-Tip, Tom Rowlands and Ed Simons provides what could be a career highlight, the former Tribe Called Quest man's helium-fuelled delivery offsetting its breathless pace, boiling bassline and hook-laden chorus.



Not that it overshadows everything else: *Under Neon Lights* finds Annie Clark (St Vincent) multi-tracked to oblivion beneath a swirling pizzicato melody, while *I'll See You There*, with its strident squeals and chaotic drums, sounds like it's learned from The Beatles' *Tomorrow Never Knows*. There's a similarly disorienting air to *Born In The Echoes*, in which Cate Le Bon appears to recite a nursery rhyme while spooky John Carpenter synths swoop in and

out of focus, and *Radiate's* huge, climactic ending seems to have fallen off the back of Spiritualised's truck.

There are, fortunately, quieter moments, such as the pitch-shifting *Reflexion*, and some filler too: the downbeat *Taste Of Honey*. But everything ends with a gentle comedown, as Beck lends hushed harmonies to *Wide Open*, a melodic tune that swells towards a multi-coloured peak. Drugs or no drugs, the results remain effective. **WW**

JESS GLYNNE I CRY WHEN I LAUGH

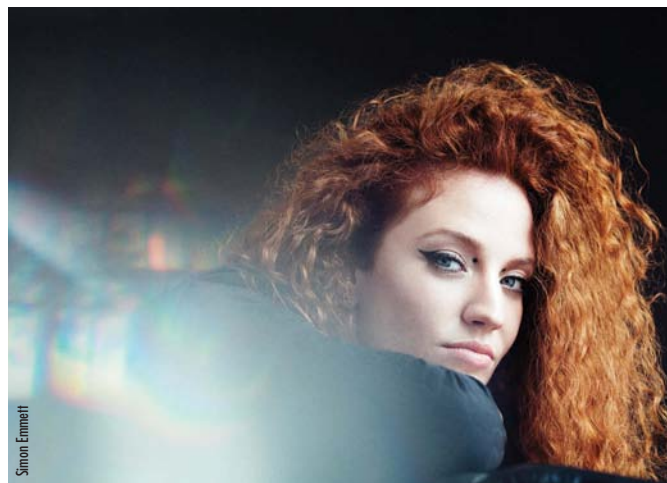
ATLANTIC



Jess Glynne isn't the first to search for hope after a breakup, a fact she's no doubt aware of, given her self-confessed admiration for Amy Winehouse, whose *Back To Black* finds in its melancholic grooves – if not so often in its lyrics – a gently uplifting sense of optimism. Glynne, however, is probably one of the first to do so on an album brimming with "pop-house bangers" (as her press biography refers to collaborations like her No. 1

hit with Clean Bandit, *Rather Be*. Its regularly up-tempo tracks, however, aren't the only distraction from its subject matter: Glynne is one of those singers who seems to exercise an indecently precise control over her voice, and isn't afraid of letting rip either.

You're most likely familiar with the big hits, *Hold My Hand* and *Right Here*, the former a not entirely unpredictable slice of soul-infused pop-house, the latter bringing the album to a less effervescent, but still uplifting, end. There's more of that too, and *Real Love* and *Don't Be So Hard On Yourself* look set for the upper reaches of the charts. But there are tracks that happily don't stick to this formula: *You Can Find Me* reins things in a little, *Why Me* and *It Ain't Right* adopt a funky swagger that leaves Glynne a little more space to manoeuvre, and *Gave Me Something*

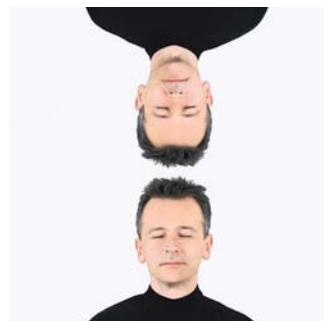


throws in a gospel chorus as generously-voiced as Glynne herself. *Love Me*, similarly, is a sprightly little number that exhibits the confidence at the heart of Glynne's positivity without insisting upon a hands-in-the-air sense of unity, and she's willing to head in the other direction as well, with the puzzlingly-titled *Saddest Vanilla* – which finds her and Emeli Sandé singing of "the saddest vanilla I've ever tasted" – slowing things right down. She

goes further on *Take Me Home*, a dramatic, minor key piano-led ballad in which she confesses to being "wrapped up, so consumed by all this hurt" and begs for care for "a broken soul" from an anonymous acquaintance. Still, these don't set the dominant tone, so whether this is for you depends upon your tolerance for largely incessant, seemingly euphoric party vibes. You'd better get used to them, mind: Glynne is set to be around a while. **WW**

WOODY WOODGATE IN YOUR MIND

DW RECORDS



If it weren't for the sirens and an ominous exclamation – "This is it!" – that open Dan 'Woody' Woodgate's debut solo album, one might be hard pushed to recognise that it's inspired by his younger brother Nick's struggles with mental health. Otherwise, only the record's name hints at the troubles faced by his colleague in bands formed since their childhood: Steel Erection and, more recently, The Magic Brothers. As an ambassador

for the Rethink Mental Illness charity, however, Woody is no doubt well acquainted with the need for a sensitive response to such illnesses, and furthermore, as Madness' drummer since their 1976 formation, he's no stranger to joyful sounds. In fact, much of the album is blessed with the same kind of cheerful character last heard on The Boo Radleys' 1995 number one album, *Wake Up!*, something further assisted by collaborator Dan Shear's slight but appealingly delicate lead vocals, which often recall the Liverpoolians' singer Martin Carr, especially on songs like *Something*, with its vibrant harmonies and upbeat tempo.

This mood is perfect for *In Your Mind*'s nostalgic recollections, as on *We're All Going To Brighton*, whose brassy arrangement finds Shear declaring optimistically "Isn't it a pity that the weather turned



out grey/ Doesn't really matter 'cos we're going to have a lovely day". There are echoes of Jimmy Webb on songs like the title track, with its clever shifts of key, and Harry Nilsson, on *Thank You*, whose closing fanfare brings the album to a triumphant close. This Seventies atmosphere is also present on *Flower*, which displays a Carl Wilson vibe – as well as discreet use of sitar – though, in contrast, *Friday Night To Saturday Morning* boasts a gentle reggae lilt.

There are, of course, hints of Madness too, as in the opening piano chords of *Magic Train*, though the track also highlights the occasionally less than challenging lyrical content of the album. This gripe aside, however, Woodgate has crafted a happily upbeat album – in stark contrast to his bandmate Cathal Smyth's recent, melancholic debut – that will hopefully bring a big smile to his brother's face. That they co-wrote it in happier times makes this all the more uplifting. **WW**

THIS OCEANIC FEELING UNIVERSAL MIND

CHERRY RED



Given that *Universal Mind's* explicit goal is to confront "the unresolved dualism between the fake and real self, and their eternal fight for dominance", and that the band takes its name from (deep breath) a psychological term (conceived by Nobel Prize for Literature winner Romain Rolland) for the sense of 'oneness with the world' that's shared by most religions – a term later hijacked by Sigmund Freud to describe what he defined as the "primitive ego-feeling"

of infancy – you can be sure that This Oceanic Feeling take themselves pretty seriously.

Still, why wouldn't they, when their line-up features founder Chris Braide – a regular name in *Classic Pop* for his production work with Marc Almond and Kate Pierson, as well as with Britney, Beyoncé and beyond – alongside Ash Soan, Braide's colleague in The Producers (with Trevor Horn, on whose projects Soan often drums), and bassist Lee Pomeroy (Take That, It Bites, Rick Wakeman)? That's an accomplished trio, no question, ready to take on life's bigger issues, and they do so in a suitably widescreen fashion.

They also do so in an unapologetically Eighties fashion. If you're drawn to the idea of a record whose touchstone is Yes' *90125*, you'll love the mildly proggy bravado of *Put Down The Gun's* subtle twists and turns, and the



anthemic *Radio* (so named, presumably, because music biz veterans know that employing the word "radio" in your song's title is the secret to getting it on air). There are other musical references, too: opener *Lie Detector's* chord changes seem strangely indebted to Kate Bush' *Babooshka*, while *Logotherapy* finds them auditioning as a Police tribute band, its title and pace uncomfortably close to *Synchronicity I*, Braide's voice so like Sting's it'll send you scuttling for the liner notes.

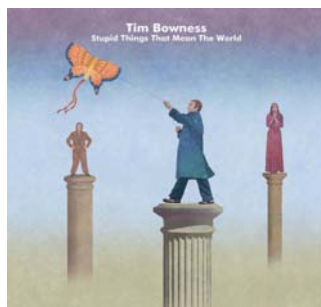
I Play Debussy, on the other hand, sounds like it was inspired more by Chris Martin than the French composer, and that's Universal Mind's problem: it's tastefully performed, impeccably arranged, and nostalgically produced, but seems devoted to ploughing a middle ground. Ultimately, This Oceanic Feeling's avowed intent to unearth deeper nuggets of wisdom isn't matched often enough by their sophisticated but nonetheless somewhat prosaic results. **WW**



JOSS STONE
WATER FOR YOUR SOUL
STONE'D RECORDS/ ESSENTIAL
MUSIC



Despite having one of the fattest address books in contemporary pop, Joss Stone disappeared in a camper van to travel Europe anonymously – perhaps motivated by 2011's bizarre plot to behead her – returning with songs influenced by her adventures. These the barefoot soul contessa added to reggae-fuelled tracks inspired by weed-fuelled sessions with Damian Marley and Dennis Bovell to deliver *Water For Your Soul*, a jubilant journey into (the) Stone(r)'s self-confessed hippie psyche. It's a colourful departure but her fruity voice perfectly matches the Caribbean-vibed *Love Me* and *Harry's Symphony*, while the vintage soul of *Sensimilla* and *This Ain't Love* give Alicia Keys a run for her money. Stone free! **WW**



TIM BOWNESS
STUPID THINGS THAT MEAN
THE WORLD

INSIDE OUT



While his colleague in art-poppers No Man, Steven Wilson, enjoys success with prog-rockers supreme Porcupine Tree, Bowness has never maintained the acclaim the duo received for their early efforts together. Yet his catalogue, recorded with various line-ups under different names, becomes deeper by the year. True, his aesthetic rarely varies – a lavish sigh is de rigueur, his breathy phrasing is sometimes predictable – but his approach pays dividends on this third solo album. The flamboyant *The Great Electric Teenage Dream* is matched by the furious *Press Reset*; he also visits more dolorous territory on *All These Escapes*, dips his toes into prog-folk on *Everything But You*, and ends on a pastoral note with *At The End Of The Holiday*. **WW**



TIM ARNOLD
THE SOHO HOBO

TA MUSIC



In 1995, Tim Arnold was the man behind Jocasta, who, for five minutes, looked like they'd become the next big Britpop thing. In 1997, however, they became just another indie landfill band, dropped on the day their debut album was released. Since then, Arnold has released 12 solo albums as well as writing for others, but he's better-known as the founder of the Save Soho campaign. His thirteenth album *Soho Heroes* features a roll call of historical figures for whom the area has been a creative muse as well as home, while guests like Gary Kemp and Phil Daniels lend support on a jolly collection that recalls Madness and Ian Dury's *Blackheads* (the latter especially on *Manners*). Theatrical and entertaining, this is an admirable project conceived and delivered with love. **WW**



MARK SPRINGER
THE WATCHING BIRD / THE RIP,
RIG + PANIC PIANO SOLOS

THE EXIT LABEL



Over recent years, a growing number of musicians have become involved in 'post-classical' or 'neo-classical' music, blending trad elements with rock and pop's structural sensibilities – often at the more ambient or 'avant' end of the scale – to enjoy commercial success. Mark Springer is not one of them. The former Rip, Rig + Panic pianist has pursued a defiantly straight-laced path, composing new classical pieces that lean on his love of jazz. These albums – one of RR+P-era solo piano works, another of more contemporary pieces for string or piano ensembles – make for fascinating listening that'll expand the horizons of Stringer's post-punk followers and terrify Howard Jones fans. Definitely not *Hooked On Classics*. **WW**



AUG / SEPT 2015
**CLASSIC
POP**
BEST REISSUE

DURAN DURAN RIO

PARLOPHONE



SIMON LE BON AND COMPANY'S MAGNUM OPUS GETS THE TWO-CD TREATMENT, WITH ALL THE REMIXES AND ALTERNATE VERSIONS YOU COULD WANT FROM BRUM'S ARTIEST...



Duran Duran have been here before, revisiting their best-known album first in 2001 and then in 2009. This latest version of their 1982 classic, which featured the hit singles *Rio*, *My Own Way*, *Hungry Like The Wolf* and *Save A Prayer*, comes in remastered single-CD and 2CD Deluxe formats,

and each contains the original album plus various extras.

The double-CD is the one for completists: it's based on the 2009 iteration, but instead of the 60-page casebound book with textured sleeve, it comes in digipak form (minus the 2009-era words "Limited Edition" scrawled across the iconic artwork) and you "merely" get the original UK and US vinyl track lists (the latter bearing the late-'82 remixes for the American release by producer David Kershenbaum), four of the August 1981 Manchester Square Studio demos including an early version of *New Religion*, as well as non-album singles, B-sides (one of them – *Careless Memories* – live) and 12" mixes including three of their celebrated Night Versions.

It's fun to hear how much the songs changed – whether from demo to finished rendition or from album version to stretched and funkified club incarnation: *My Own Way*, for example, becomes a rather different beast in its journey from demo to *Rio* to 45. The band disliked the latter track, but there's no arguing with the strength of the material here. Producer Colin Thurston was at the helm, and he helped create a sound that was sleek and danceable, arty but accessible.

Duran may have been a bunch of clothes-horses and pretty-boys, but compared to a boy band like Take That they were veritable cerebral geniuses, each capable of instrumental and compositional greatness. And it's some

measure of *Rio*'s excellence that, beyond its four singles, there were at least three more tracks that could have been issued in 7" form: *New Religion*, *Hold Back The Rain* and moody fave *The Chauffeur*.

Still, for all of that, *Rio* was not quite up there with 1982 masterpieces *The Lexicon Of Love*, *Sulk*, *Songs To Remember* or *New Gold Dream*. It was arguably too lightweight to merit contention alongside Orange Juice's *You Can't Hide Your Love Forever*, or Too-Rye-Ay, or *Pelican West*, or Altered Images' *Pinky Blue* (let's leave *The Dollar Album* out of this for now). But there's little denying that Duran were the quintessential Eighties band, and that *Rio* was their definitive statement. All aboard! **Paul Lester**

JOHN FOXX 20TH CENTURY: THE NOISE

METAMATIC



This is the first Foxx comp to seriously address his 35-year post-Ultravox career, focusing on his early proto-electronica that provided the bridge between DIY synthpop and Detroit techno. *20th Century: The Noise* explores his contribution from 1980's *Metamatic* album right up to 1998's collaboration with Louis Gordon, *Subterranean Omnidelic Exotour*.

It opens with *20th Century*, which brilliantly sums up Foxx's

contribution as an electronic music pioneer: it is menacing, harsh, raw, glistening, punishing, minimalist, crude, and starkly powerful. File next to Robert Rental, Thomas Leer, Daniel Miller, Throbbing Gristle, Human League Mk 1 and Cabaret Voltaire – the only difference being that, unlike most of the above, this strange character with the dystopian vision was, briefly, a chart star.

No One Driving and *Underpass* take the listener back to the future. Foxx may have alluded in his imagery to Ballard, Kubrick and Fritz Lang, but he was looking forward, too: all manner of sci-fi movies are anticipated here. The title alone of *He's A Liquid* conjures all sorts of *Terminator*/*Robocop*-style future-creatures. *Underpass* posits Foxx as Gary Numan's scary older brother, connoting a cold, bleak, dark Britain that those bemoaning



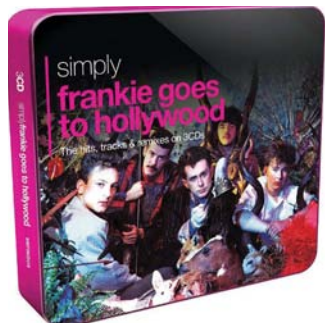
current austerity measures can only live in dread of returning to. The synth FX are wonderfully evocative of a specific moment, and utterly timeless: today's grime acts could learn a lot from these tracks, sonically and in terms of how to effectively create a noir atmosphere.

Burning Car signalled the end of Foxx's hard-edged style, before the re-connection with a human past on 1981's *The Garden*, with its use of actual instruments after the

synthetic *Metamatic*. It's almost disappointing that, circa *Endlessly* and *The Garden* (1981), he rediscovered psychedelia, the Beatles, Pink Floyd et al. Better to think of him as someone who couldn't have existed before 1977. There's no denying the beauty of his team-ups with Harold Budd, the haunting ambience of *Splendour* and such, but really Foxx, the cyber-mensch with the neuromantic croon, did his best work in his first year. **PL**

FRANKIE GOES TO HOLLYWOOD SIMPLY

ZTT/UNION SQUARE



Last year we had the exorbitant but utterly desirable *Inside The Pleasuredome* Ultra-Deluxe box set (because they're worth it). This is more modest: three CDs of "hits, tracks and remixes" (as it says here), housed in a canister – the first in a series of Simply 3CD Tins from those clever people at Union Square. Think Pil's *Metal Box*, only pink. Open the box and you get 33 tracks, including rare remixes

and early demos. CD1 starts with *Relax* and ends with *The Last Voice*. In between, you get the Annihilation 12" version of *Two Tribes*, the A Remade World take on *Pleasuredome*, *Relax* (Sex Mix, Edition Two), and *One September Monday*, still the only interview with a band that you can dance to. CD2 is heavier on the Liverpool era: *Watching The Wildlife* (Movement 2), *Warriors Of The Wasteland* (Attack Mix), plus a cover of *Suffragette City*, while CD3 has more alternate mixes... *Warriors Of The Wasteland* (Compacted), covers (*Do You Think I'm Sexy?*, *Born To Run*), and another interview (*One February Friday*, featuring The Lads). Best of all, arguably, is *Watusi Love Juicy*, a demo from 1982 that paves the way, surely, for a *Before The Pleasuredome* release. Not bad for £8. To be stolen or bought. **PL**

IAN DURY NEW BOOTS AND PANTIES!!

EDSEL



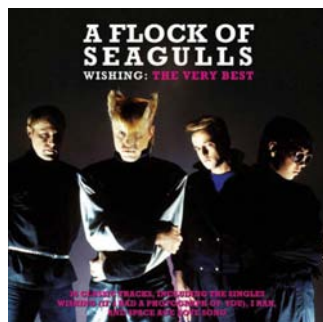
Dury's debut was as much of a 1977 standby as albums by The Sex Pistols and The Clash, David Bowie and Brian Eno. In a way, it found the middle ground between the two, between punk and funk, with a smattering of electronics and a healthy dose of rock'n'roll. If Dury's first group, Kilburn & The High Roads, were pub rock, this was pub funk, smoothly played by future Blockheads Chaz Jankel,

Norman Watt-Roy and others. With its transgressive language, cast of cheeky East End/Essex characters, barrelhouse pianos and barnstorming bass and drums, it's the missing link between Derek & Clive and Chas & Dave; other times, it's like listening to Blur's *Parklife*, 17 years early.

Wake Up And Make Love With Me, with its walking bassline and space-age synth lines, is a sign of jazz-funky songs to come on 1979's *Do It Yourself*. *Sweet Gene Vincent* may have been about an old rock'n'roller but that didn't stop the new generation taking it to its heart. *My Old Man* imagined a cockney George Clinton. *Billericay Dickie* and *Clever Trevor* invented a new genre: corblimey disco. *Blackmail Man* was one of the few concessions to punky thrash, but it was still a huge hit with, well, everyone. **PL**

A FLOCK OF SEAGULLS WISHING: THE VERY BEST

MUSIC CLUB DELUXE



Even given the tonsorial idiosyncrasies of synthpop's golden age, Liverpool's A Flock Of Seagulls – fronted by Mike Score, he of the 'alien bird of prey' barnet – were ridiculed and deemed unfit to breathe the same rarefied air as The Human League and Soft Cell. Yet their novelty value has allowed them to endure in the popular imagination, hence their name-checks in *Pulp Fiction*, *Family Guy*, *Friends*, *Austin Powers*, *The Wedding Singer* and Ben

Stiller's *The Suburbans*. They were bigger in the States than the UK, strange considering the American aversion to "haircut Limey bands" and anything remotely non-blue collar. Along with Culture Club, the League and the Cell, they spearheaded the second British Invasion by coming over like a cross between OMD and U2. This was anthemic stadium electro-pop, with shimmering guitar courtesy of Paul Reynolds, the muscular whomp of Score's younger brother Ali on drums and the steady pulse of bassist Frank Maudsley.

Chart success was never a given. They were named after a song by The Stranglers called *Toiler On The Sea*, and their early releases were on ex-Bebop Deluxe leader Bill Nelson's experimental Cocteau label before Jive brought them to a wider audience. *I Ran* (So Far Away) was their biggest



Stateside hit, peaking at No. 9, while in Britain *Wishing* (*I Had A Photograph Of You*) achieved their highest chart position – No. 10 in 1982. Those were their best-known songs, but these Seagulls were no two-trick ponies, to mix our animal/avian metaphors. Bearing sci-fi clobber and dystopian imagery to match the Numans and Foxxes, they gave us *Telecommunication* (the missing link between Merseybeat and Kraftwerk), *Space Age Love*

Song (with shades of *Enola Gay*) and *Messages*, which shared a title with OMD and a synth surge with Spandau's *To Cut A Long Story Short*. DNA won them a Grammy; later tracks such as *The Story Of A Young Heart* covered similar emotional terrain to fellow Scousers Wah! circa *Story Of The Blues*, but by then (1984) the hits had dried up. Still, this music is well worth taking seriously, and affording a place in the synthpop pantheon. **PL**

SUEDE SUEDE

EDSEL



It's hard to believe it's 21 years since Suede's 1993 Mercury Prize-winning album – here presented in a mini replica gatefold sleeve – became the fastest-selling debut LP in British history, beating *Welcome To The Pleasuredome* almost 10 years earlier. Oddly, it sounds more dated than FGTH's magnum opus, far thinner and reedier, with Ed Buller's production no match for Trevor Horn's lavish soundscapes. But then, this was indie, not pop,

notwithstanding its commercial achievements and its pretensions towards grandeur.

The poppest thing about Suede, arguably, was the hype. *Melody Maker* put them on the cover in 1992 with the headline "The Best New Band In Britain" before they'd even released a note of music: they went on to have more front covers than any band ever, including The Smiths and the Pistols, which says more about the scene of the time than it does the quality of Suede's music. They were also compared to Bowie, but that was being generous. Still, if you like serrated guitars, falsetto wails and melodic surges, with lyrics alluding to all manner of sexual and narcotic depravity, you'll love this. *So Young* ("Let's chase the dragon") looked like posturing at the time but turned out to be quite prophetic, given frontman Brett Anderson's predilections.



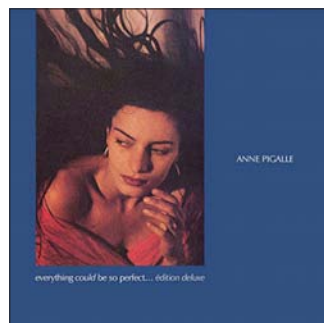
Many of the songs were more interesting as ideas than in reality: *Sleeping Pills* was about housewives on valium, *Animal Nitrate* concerned sex and drugs, while *She's Not Dead* was a true story written about the joint suicide of Anderson's aunt and her black clandestine lover. The songs featured predictable chord progressions, Bernard Butler's guitar playing more blustery than inventive, despite his reputation as the most talented axeman of his

generation. And there are more dreary ballads – *Breakdown*, *Animal Lover*, *The Next Life*, *Pantomime Horse* – than you might remember. *Moving* is a bog-standard attempt to rival The Stooges' whiplash fury. Like The Strokes a decade later, Suede looked like the right band at the right time. If it's an otherworldly voice over exorbitant sonics you're after, try Associates' *Sulk*. One of the early titles for this album was *I Think You Stink*. Hmmm... **PL**

ANNE PIGALLE

EVERYTHING COULD BE SO PERFECT...

ZTT/SALVO



Anne Pigalle was ZTT's Piaf, and this is the Édition Deluxe of her 1985 debut album, released at the height of Frankiemania and the label's successes with Art Of Noise and Propaganda. Debut single *Hé Stranger* wasn't a hit, neither was the follow-up *Why Does It Have To Be This Way?*, and so the promise of her as a sort of avant-Sade couldn't be realised. Nevertheless, she created an album – co-written

with Nick Plytas of pub rock band Roogalator – of lush modern chansons. Perhaps if Trevor Horn had produced the whole album, it might have stood a better chance (he only produced the second single – Luis Jardim handled the rest).

Then again, without him, the music had a different kind of awkward beauty. Swirling, strings-drenched songs such as *Via Vagabond* essay a luxuriant neo-cabaret, and there are sea shanties (*Looking For Love*) and old-fashioned dances (*The 1000 Colours Waltz*). But there are also serious attempts at a new type of Gallictronic pop on *Souvenir D'Un Paris*. There are two CDs in this opulent package, including the original album and a CD of remixes and alternate versions, notably a Trevor Horn-ified take on *Hé Stranger* that is pure French B-movie sorrow by the Seine. **PL**

ACT

LOVE & HATE

ZTT/SALVO



Act were What ZTT Did Next – their most serious attempt at a chart incursion after the Bang! that was Frankie/Propaganda/Art Of Noise. They comprised Claudia Brücken and Thomas Leer, one of the early DIY electronic music pioneers, and were described as “hi-tech electronic cabaret for the nuclear age”. Signed to ZTT in 1986, they were posited as a Maddie and

David of *Moonlighting* obsessed with decadence and moral bankruptcy; the original title of their debut was *Name Dropping: Songs for Young Sinners*. Debut single *Snobbery & Decay* came in 1987, followed by album *Laughter, Tears & Rage* in '88.

Love & Hate includes, on CD1, the Director's Cut of the album, with various extras including rarity *Body Electric* (a bit like Madonna working with Stephen Lipson at Sarm Studios). CD2 features remixes and B-sides. Of note are the four singles – *Snobbery...*, *Absolutely Immune*, *I Can't Escape From You* and *Chance* (withdrawn due to unauthorised samples), plus the jazzed-up version of The Smiths' *Heaven Knows I'm Miserable Now*, and a take on Jefferson Airplane's *White Rabbit*, which reimagines Grace Slick in Weimar Germany. **PL**

DONNA SUMMER

HITS, SINGLES AND MORE

CRIMSON



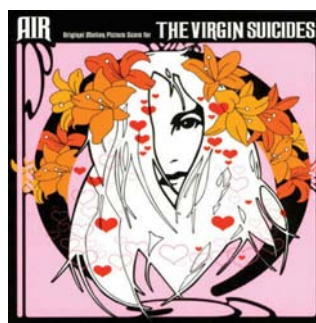
Hits, Singles & More focuses on the disco diva's Eighties and beyond. The 140 million-selling, five-times Grammy-winning singer might have been one of the signal artists of the Seventies, but it's easy to forget that in the following three decades she released 10 albums, and that as well as Moroder she also collaborated with Quincy Jones, Stock Aitken & Waterman and Harold Faltermeyer, as well as numerous notable songwriters and arrangers.

There is no particular rhyme or reason to the sequencing of these two CDs. CD1 opens with SAW team-up *This Time I Know It's For Real*; the ensuing 15 tracks include 1982's *Love Is In Control (Finger On The Trigger)* from the Jones-Temperton dream team, *State Of Independence* by Anderson/Vangelis, 1987's *All Systems Go*, and 1996's *You To Me*, which saw Summer join forces once more with Bellote. CD2 starts with 1987's fabulous *Dinner With Gershwin*, proceeds through *The Wanderer* and her last two British Top 20 hits – *I Don't Wanna Get Hurt* and *Love's About To Change My Heart*, both from 1989 – and concludes with several extended versions and remixes. The music might not be as futuristic as her recordings circa 1975-1979, but if you want a collection of her later pop sides, this does the job just fine. **PL**

AIR

THE VIRGIN SUICIDES

PARLOPHONE



By 1999, French duo Air – Nicolas Godin and Jean-Benoît Dunckel – had changed French pop as dramatically as Daft Punk, only instead of dancefloor action it was atmospheric ambience that was their forte, and so it made sense that they should be invited to compose the soundtrack to Sofia Coppola's movie, *The Virgin Suicides*. This is the 15th Anniversary Deluxe Edition, issued as a

two-CD package. You get the original score and two studio outtakes, plus a second CD of its 10 tracks performed live in LA' in January 2000 and three further tracks recorded for radio station KCRW (a separate movie soundtrack was issued at the time featuring songs by 10cc, Heart, Todd Rundgren and more, but that's not part of this reissue). From *Playground Love* – sung by Gordon Tracks, aka Phoenix's singer Thomas Mars – to *Suicide Underground*, *The Virgin Suicides* is a treat for fans of Air, prog, ambient, exotica, lounge, and 10cc's *I'm Not In Love*. Its reissue coincides with vinyl reissues of Air's five earliest studio efforts: debut EP *Premiers Symptômes* (1997), *Moon Safari* (1998), *10,000 Hz Legend* (2001), *Talkie Walkie* (2004), and *Pocket Symphony* (2007). Magnifique! **PL**

THE BEAT THE 7" SINGLES COLLECTION

EDSEL



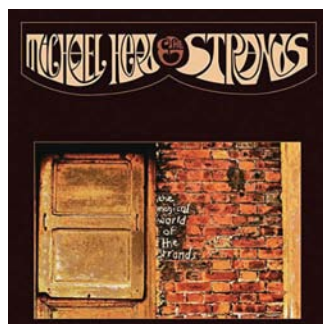
The Specials, The Selecter, Madness – all the 2 Tone/ska revivalists were great, but The Beat remain the favourite of connoisseurs. They may have had their first two albums voted third and fourth best of 1980 and 1981 by the NME, but for many their forte was the 7", which is why this is such a trove of delights: a box-set of all 13 singles issued during the group's lifetime. You get the original sleeves, with those fabulous Go Feet label designs, and a

7"-size booklet featuring repros of the front covers (on glossy card; the originals, if memory serves, were mostly matt/paper). Included is the clever teen photo love story pastiche for *I Confess*, their final great single from 1982. This was followed by a pointless cover of Andy Williams' *Can't Get Used To Losing You* (though it reached No 3 in 1983), (anti-)climaxing with the lacklustre *Ackee 1.2.3*.

But before that came the brilliant run of energetic singles that invented a new genre: dub-friendly/friendly-dub ska pop. After *Tears Of A Clown*, an inauspicious start, came *Hands Off... She's Mine*, *Mirror In The Bathroom*, *Best Friend/Stand Down Margaret* (the latter evincing their dual ability to address the personal and the political), *Too Nice To Talk To...* they were on such a roll, the latter wasn't even on an album. Twist and crawl! **PL**

MICHAEL HEAD & THE STRANDS THE MAGICAL WORLD OF THE STRANDS

EDSEL



Michael Head is one of the lost boys of Liverpoolian pop. His first band, Pale Fountains, played guitar pop with Bacharachian ambitions. They signed to Virgin and big things were expected, but debut album *Pacific Street* (1984), an intelligent jazz-pop classic on a par with Prefab Sprout's *Swoon*, didn't quite deliver; nor did *Across The Kitchen Table*

(1985). Head's next venture Shack put out a great debut album, *Zilch*, in 1988, to critical acclaim but little chart action. The Strands didn't prove to be third time lucky, but Head could lay claim to have anticipated the guitar revivalism of The Stone Roses and Oasis.

The Magical World Of The Strands (and the associated release, *The Olde Worlde*, featuring mostly different versions of the same tracks with a few unreleased ones) was recorded in the early Nineties and released in 1997, with Mark (Oasis) Coyle at the helm. It finds Head in a forlorn, folk mood; some of the tracks are spare, others more fully orchestrated. Head indulges his love of psych, folk, jazzy West Coast rock and, of course, Love, his favourite band. He said it: magical. **PL**

THE BEAT I JUST CAN'T STOP IT

EDSEL



The post-punk era wasn't all dour miserablism painting the country 50 shades of grey. There was also room for The Beat's bright colourmotion, and the very same month that Ian Curtis committed suicide the Birmingham band issued this, their debut album. *I Just Can't Stop It* worked superbly as a party album, one that you could just put on at the start and not have to touch until it needed turning over, but it was also effectively The Beat's first Greatest Hits, including as it

did *Mirror In The Bathroom* (which reached No. 4), *Hands Off... She's Mine* (No. 9), *Twist And Crawl* (the B-side of *Hands Off...*), *Best Friend*, *Stand Down Margaret* (a No. 22 double A-side), and *Can't Get Used To Losing You*. No wonder the NME considered it a better album than anything else released in 1980, with the notable exceptions of Joy Division's *Closer* and Elvis Costello's *Get Happy!!* – indeed, the latter, an intricate, intelligent and frenetic re-vision of black music past, was a sister platter to *I Just Can't Stop It*, doing to Stax and Motown what The Beat were doing with reggae, ska and dub. Dave Wakeling, Ranking Roger and company were like the ultimate older brothers with the cool record collections, curating a mixtape that was all killer and no filler. And then they did it all over again with 1981's *Wha'ppen?* **PL**

BUCKS FIZZ BUCKS FIZZ

CHERRY POP



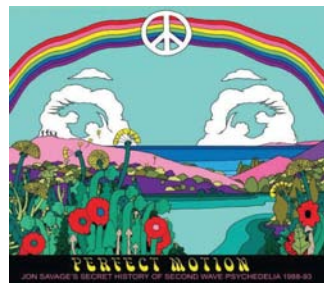
These Definitive Editions of the first four Bucks Fizz albums come with extended mixes, rarities, B-sides, a Spanish rendition of the debut, and a disc of material post-*Hand Cut*, their third album. They could easily have been one-off Eurovision hitmakers, but that was dispelled by follow-up No. 12 hit *Piece Of The Action*, just one of the excellent tracks on their 1981 self-titled debut. Much of their greatness lay in Andy Hill's songwriting and

production; he was mooted as the next Trevor Horn-style kitsch'n'synch merchant, and certainly helped Bucks Fizz achieve credibility in the wake of Dollar's avant-garde makeover.

Are You Ready (1982) was a great leap forward, and with *My Camera Never Lies* and the perky yet experimental *Easy Love* and *One Way Love* it was their most successful album. By *Hand Cut* (1983), they were starting to repeat themselves – *Run For Your Life* sounds like *My Camera...* revisited while *10,9,8,7,6,5,4* is a riot of *Poison Arrow* drums. *I Hear Talk* (1984) was the bid for cred, with its sepia-toned sleeve and none-more-1984 track title *Cold War*. This was the group's final album for RCA and featuring Jay Aston. Peaking at No. 66, the writing was on the wall. Actually, *Writing On The Wall* (1986) was their final album – but that's another story. **PL**

PERFECT MOTION: JON SAVAGE'S SECRET HISTORY OF SECOND WAVE PSYCHEDELIA 1988-93 VARIOUS

CAROLINE TRUE



Welcome to the Best Baggy Album In The World... Ever! It's a latterday strain of psychedelia; less freakbeat than freaky dancin'. Compiler Savage has gone for known artists. It opens with the 12" mix of *I Know You Well* by Shack, which is well psych-Beatles, la'. The High offer *Box*

Set Go, in hock to The Byrds but with one eye on the dancefloor; Primal Scream cover *Slip Inside This House* draws lines between the two psych eras, being a clubbed-up version of 13th Floor Elevators' 1967 classic. Pet Shop Boys offer a bleep-tastic *The Sound Of The Atom Splitting* and Electronic chip in a dance remix of *Get The Message*. 808 State's earliest track *Let Yourself Go* is here, from when (A Guy Called) Gerald was in the group, although his Voodoo Ray is strangely absent. You also get The Sabres Of Paradise's *Clock Factory* and the Roses' backwards-guitar-fest *Full Fathom Five*. Turn on, tune in, drop out, all the way back to Hulme. **PL**

GREATEST EVER! ALTERNATIVE 80S VARIOUS

GREATEST EVER



Alternative to what? This is a three-disc box set that, on CD1, seems to be cool Eighties electronic business as usual, and all the better for it: *Who Needs Love Like That?* by Erasure, *Oh Yeah* by Yello, *Enola Gay* by OMD, *Don't Go* by Yazoo, yada yada. There are some pleasingly unexpected choices – Art of Noise's *Close To The Edit*, Propaganda's *Duel* – and then it starts to stray

a little from the title's promise. There are tracks from 1979 – *Are 'Friends' Electric?* by Tubeway Army, for example. CD2 is where it gets really alternative – as in indie and goth: The Cure, The Damned, Bauhaus, The Jesus And Mary Chain, Killing Joke, The Mission, The Sisters Of Mercy, even Mudhoney are here. It's pure mid-to-late-Eighties student union disco, with lots of opportunities for inebriated revelling. CD3 is all over the shop, stylistically, taking in Roxy Music (*Same Old Scene*), Inspiral Carpets (*Move*), The Belle Stars (*Sign Of The Times*), Furniture (*Brilliant Mind*), PiL (*Rise*) and The Stranglers (*Always The Sun*). It's insanely diverse, but then, that's why it was such a great decade. **PL**

SMASH HITS YEARS: 1980 VARIOUS

RHINO



This is a neat idea: using a compilation to focus on a specific year. It has certainly worked for *Top Of The Pops 2*, who recently have been showing episodes from 1980. What a weird time, as this 20-track CD demonstrates. It might have been dour post-punk in the music press, but in the charts it was... what? Hard to say, really. Here, you get early synthpop (Spandau's *To Cut A Long Story Short*, in

2010 remastered form, *Vienna* by Ultravox), but before things start to become predictably electronic, Dexys hove into view with *Geno*, The Beat with *Mirror In The Bathroom* and Bad Manners with *Lip Up Fatty*. There are mavericks (Kate Bush's *Babooshka*), ex-punks (Ramones' *Baby I Love You*), Seventies hangers-on (Hot Chocolate's *No Doubt About It*), reality TV starlets (Sheena Easton's *Morning Train (Nine To Five)*), and last-days-of-disco types (Chic's *My Feet Keep Dancing*) as well as a couple of hits that picked up the Rodgers-Edwards baton and ran with it: Stacy Lattisaw's *Jump To The Beat* and Narada Michael Walden's *I Shoulda Loved Ya*. This is probably the first compilation to feature both Joy Division's *Love Will Tear Us Apart* and Chas & Dave's *Rabbit*. Strange days. **PL**

ULTIMATE... 80S VARIOUS

SONY



Subtitled "the greatest music from the '80s", this is a four-disc set that does indeed feature some great music, while at the same time offering the least cool assembly of Eighties stars this side of USA For Africa: Men At Work, Billy Joel, Europe, Survivor, Jennifer Rush, Toto, Clannad, Rick Astley, Samantha Fox, Taylor Dayne, Sabrina, Mr Mister, Bruce Hornby & The Range, REO

Speedwagon, Starship, Journey, Deacon Blue, Julio Iglesias, Michael Bolton, Shakin' Stevens... need I go on? Okay then: Nena, Bros, Owen Paul, Fairground Attraction, Miami Sound Machine... put it this way: Hall & Oates and Earth Wind & Fire are the credible names here. It's a hodgepodge of AOR, mainstream R&B and big, dumb pop, but it works because this is what actual proper people were listening to at the time, not just the trendy media-sanctioned stuff with the cutting-edge haircuts and expensive synths. Funnily enough, by CD4 the compilers appear to panic and throw in some Random Cool Names – Japan, The Stone Roses, Adam and The Ants, The Blow Monkeys – but in a way you wish they'd kept it cheesy. **PL**

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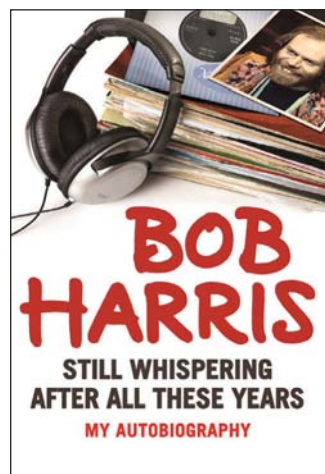
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BOB HARRIS STILL WHISPERING AFTER ALL THESE YEARS: MY AUTOBIOGRAPHY

MICHAEL O'MARA BOOKS (BOOK)

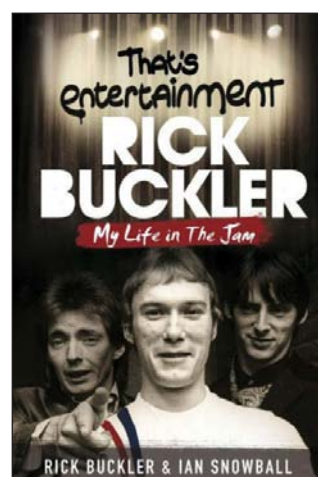


A thorough update and revision of 2001's *The Whispering Years* memoir, this doesn't pull any punches and documents the triumphs, trials and tribulations of one of the most engaging British broadcasters of the last

five decades. Harris joined the late John Peel at Radio 1 in 1970. He co-founded *Time Out*, championed Bowie and Elton John, and took over on *The Old Grey Whistle Test* in 1972. Perhaps overfond of US acts, he became a divisive figure during the punk era, and recalls in harrowing detail how the Procol Harum road crew saved him from the clutches of Sid Vicious at London's Speakeasy in 1977. After drifting into local radio, his return to Radio 1 in 1989 was no happy ending as he went bankrupt, but his time at GLR paved the way for a move to Radio 2, his home since 1997. All's well that ends well, with Harris beating cancer, becoming a regular visitor to Nashville, appearing on *This Is Your Life*, and being appointed an OBE in 2011. Hats off to Harris indeed! **PP**

RICK BUCKLER THAT'S ENTERTAINMENT – MY LIFE IN THE JAM

OMNIBUS PRESS (BOOK)

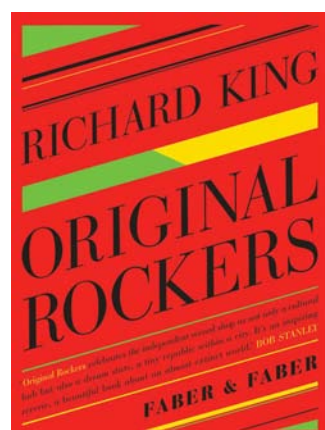


Rick Buckler, drummer in The Jam from 1974, has delivered a memoir which is perfunctory rather than compelling. He's good on the minutiae and the switch by main man Paul Weller from bass to guitar, while Bruce Foxton's reverse

move added dynamism and impetus to the trio's trademark sound. He recalls how The Jam were floundering after *This Is The Modern World*, the rushed follow-up to *In The City*, yet thrived with *All Mod Cons* and *Setting Sons* and the superlative run of singles that fans took to their hearts. The band's failure to break the US or continental Europe is unaddressed, though Buckler reveals they cancelled a US tour and flew back to Blighty on Concorde when *Going Underground* topped the charts in 1980 – an insular attitude that Britpopers would adopt in the Nineties. Buckler is not ambitious enough a writer to turn this into a cautionary tale; however, the admission that Time UK, his post-Jam supergroup, was managed by someone whose clients included a St Bernard dog does raise a smile. For Jam fans only. **PP**

RICHARD KING ORIGINAL ROCKERS

FABER & FABER (BOOK)



Reminiscing about Revolver, the ramshackle, elitist, infuriating Bristol record shop where he worked in the Nineties, enables the author to write about the wildly diverse musical genres he discovered there, ranging from the krautrock of Can to the free jazz of Ornette Coleman via contemporary composers like Gavin Bryars, Virginia Astley and Simon Fisher Turner.

Given the city's prominent West Indian community, the dub of Lee Perry and Augustus Pablo – the book is named after a compilation by the late Jamaican melodica player – looms and booms large and provides the umbilical thread for the succession of bands who emerged 35 years ago, such as The Pop Group, Rip, Rig + Panic (whose floating membership included Neneh Cherry on her way to *Buffalo Stance*), Pigbag, and Maximum Joy. Their corrosive collision of reggae, funk and punk percolated into The Wild Bunch, the sound system who eventually became Massive Attack. It's a fascinating story, told in a manner akin to spending a Saturday morning in a much-missed store that also played its part in the story of Eighties indie labels like Sarah Records and acts like The Field Mice and Blur. Marvellously meandering. **PP**

EDITED BY SEAN EGAN BOWIE ON BOWIE: INTERVIEWS & ENCOUNTERS

SOUVENIR PRESS (BOOK)



Bowie treated journalistic encounters as performances as much as platforms to present new work, so this imaginative compendium of 30+ interviews is a welcome addition to an ever-lengthening bibliography. Throughout, Bowie proves incredibly prescient, telling the

NME in 1969 "people will have to accept me the way I am, or not bother at all", while the first Michael Watts *Melody Maker* piece contains not only the infamous "I'm gay" quote but also a claim he was "never gonna try and play black music, 'cause I'm white. Singularly white!" – only three years before *Fame*. Allan Jones confronts him about that 'fascist salute' at Victoria Station in 1976; the superstar's forceful denial – "THAT DID NOT HAPPEN. I just WAVED" – reads even more genuine now. Playful and quotable, Bowie praises John Foxx over Gary Numan, is candid about the shortcomings of *Tonight*, takes a tour of London in 1993 for *Rolling Stone*, and reveals much in joint interviews with Brian Eno, Brett Anderson and Alexander McQueen. So good, you want to read it as you revisit his peerless catalogue. **PP**

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LET'S ROCK BRISTOL! ASHTON COURT, BRISTOL

5-7 JUNE



AMID THE ROLLING GREENERY OF ASHTON COURT, 2015'S LET'S ROCK! BRISTOL PROVED TO BE WONDERFULLY DIVERSE, FROM ROCK SHENANIGANS TO SOUL TO PERFECT POP...

You'd be hard-pushed to find two bands more dissimilar than Bucks Fizz and The Boomtown Rats. It's an unlikely marriage, but we've come to expect nothing less from Let's Rock Bristol!, which manages to be just as eclectic as the decade it celebrates.

Following Bucks Fizz's lunchtime slot, Betty Boo injects some street savvy into proceedings. She's lost none of her sass, rhythmin' and stealin' to a new generation. Hunched modestly over his guitar, Nick Heyward reminds us what a great songwriter he was, hits like *Love Plus One* sounding fresh as a daisy. ABC are suave as ever, but excitement levels

crank up for Jimmy Somerville, who predicts he'll have "a pink head after 30 minutes". If *Smalltown Boy* locks the crowd in a half-nelson, *Don't Leave Me This Way* is a moment to cherish forever.

Following disco stompers from Sister Sledge, Tom Bailey has his work cut out. His set is full of gimmicks – a Pac-Man version of *We Are Detective*; hi-tech video backdrops; kicking a giant football into the crowd – his talent as a genre-hopping multi-instrumentalist undeniable, and those hits sound confident 30 years on. But it's all a bit mid-tempo, with a palpable sense of anticlimax.

Dressed in white, Howard Jones is a pop evangelist, leading his Sunday

congregation through a life-affirming singalong of New Song, before an exuberant techno take of *Things Can Only Get Better*. Rick Astley is in sparkling form. Combining the comedy of Vic Reeves with the voice of Vic Damone, he has the crowd wild, especially for a note-perfect *Uptown Funk*.

Bob Geldof is even wilder than usual. Exciting and inciting, he spits out the Rats' rabid repertoire as if playing these songs for the first time. He challenges us to take our clothes off, accuses a fan of spiking his drink (it's all part of the act), and swears a lot. As downright scary as he is, when he sings "The lesson today is how to die" in *I Don't Like Mondays*, bowed down with his

hand to the heavens, it's hard not to feel profoundly moved at what he's been through.

If the Rats are rock'n'roll neurosis, Billy Ocean is musical aspirin. Backed by an exquisite band and a trio of uber-cool female singers, he's as smooth as a man of his pedigree should be. He might be an OAP, but when he invites the ladies to *Get Outta My Dreams, Get Into My Car*, you get the feeling many would. Such is the strength of his catalogue, you can forgive him the odd duff note and dad dancing. He closes his set with *Caribbean Queen*, crooning "our hearts, they beat as one". If there was ever a line that sums up the mood of the Let's Rock! crowd, that's it. **Paul Dimery**

CATCHING UP WITH LET'S ROCK! HOUSE BAND

Meet Musical Director/keyboards, Brian Henry; drums, Daniel Western



You both have very impressive CVs. What was your big break in the music business?

Brian: One of my first breakthrough gigs was with UK artist Omar, who happens to be my cousin, and he needed a keyboard player for his first tour going to Europe and Japan.

Dan: Getting the gig with Nick Heyward and performing at major festivals with him was a milestone for me.

How did you get involved with Let's Rock!?

Brian: I used to teach live performance studies to Dan and he knew about my experience as a musical director and keyboard player. He approached me to MD the band a year before we started the first set of shows three years ago.

Dan: I had been playing with Nick Heyward for a while and I was approached to put a house band together by the Let's Rock 80s team. I called upon the best musicians I knew and had previously worked with.

What was a standout moment for you from last year's Let's Rock!?

Brian: Belinda Carlisle was a blast – a really hot day, a full house and a nice vibe. Also Jaki Graham, a great performer with some real nice old school UK soul funk tunes!

Daniel: I have a few key moments. I loved drumming for Jaki Graham, she has so much energy and gives 110% every show. I enjoying playing for Belinda, but that may be because I had a crush on her when I was younger! Watching the crowd smile and sing along when I'm drumming for Nick Heyward is always a highlight for me.

What have been your most memorable tours?

Brian: There are quite a few for different reasons. Touring the USA with Omar was cool; we did a show with Larry Graham and Prince turned up to check out the show and was digging it... that was fun!

There are a few musicians who are anti-session players... do you think the best records are made with or without session guys involved?

Brian: Quincy Jones made some of the best records of all time and he used session musicians all the time. The key is to call the RIGHT session musicians who know the required style to play at the required time.

Your favourite classic pop acts?

Brian: Michael Jackson. Every other pop act is influenced by him in one way or another.

Daniel: The King.... Michael Jackson.

WET WET WET KOKO, LONDON

20 MAY



It must be a strange existence in Wet Wet Wet. They're not a bad pop band at all, and Marti Pellow is a more convincing soul singer than he's often given credit for. Nevertheless, even when they dust off some of their more obscure songs at an intimate show, the screams that greet Pellow's every twitch makes the atmosphere more of a hen night than a gig.

As well as marking the 40th anniversary of music therapy charity Nordoff Robins, the show marked the 20th anniversary reissue of the *Picture This* album, aka *The One With Love Is All Around On*. It's an odd choice of Wets album to give the deluxe treatment to; their Troggs cover saw the quartet back on top commercially, but it's not a patch on their earlier albums, which have yet to be afforded similarly lavish treatment.

The show starts with one of *Picture This*' singles, *Don't Want To Forgive Me Now*, whose karaoke treatment sets the tone for the evening. Pellow and bassist Graeme Clark are all heads-down boogieing a la Status Quo, and their self-mockery can't mask that the band aren't as tight as usual, despite suited drummer Tommy

Cunningham's valiant attempts to keep everything running smoothly. A lumpy delivery of *Temptation* is particularly grim, even though Pellow showboats its final high note.

More care is awarded to the three most recent songs, from 2007's *Timeless* album, with *Too Many People* providing the kind of dignified soul that now suits them best. *East Of The River* from debut album *Popped In Souled Out* is similarly classy. The trouble is that the smattering of hits are played in a way that's not so much relaxed as downright careless, with *Sweet Little Mystery* and *Julia Says* sounding more like a Wets pub tribute band than the original's lithe playing.

You can't necessarily blame the band – in such a relatively small club the pressure can seem to be off, so they're as relaxed as can be in front of a baying crowd. But, by the time *With A Little Help From My Friends* and *Love Is All Around* arrive for the encore, any pretence of musicianship is out the window as Pellow lets the crowd sing virtually every note. Did most fans have a good time? Sure. Did the band play as well as they're capable of? Not so much. **John Earls**





BARCLAYCARD PRESENTS BRITISH SUMMER TIME: KYLIE HYDE PARK, LONDON

21 JUNE



YEARS AND YEARS SHOW PROMISE, CHIC DELIVER AS ALWAYS, GRACE JONES IS BONKERS AND MAGNIFICENT, AND KYLIE DOES EVERYTHING EXCEPT DELIVER THE PERFECT ENDING...

In previous years British Summer Time has struggled to establish itself in the festival calendar, as anyone who witnessed such carelessness bills as JLS headlining over The Beach Boys can attest. This summer's bills have stepped up by making each day effectively a genre-based day out with an arena-worthy headliner plus a big name. So there's indie (The Strokes/Beck), pop (Taylor Swift/Ellie Goulding) or vintage rock (The Who/Paul Weller). If you want a disco outing, it doesn't get much better than BST's strongest day, signified by the giant glitterball that hovers over each main stage act.

Years And Years' excitability proves a fine opener. Since winning the BBC's Sound Of 2015 newcomers poll, the trio are enthusiastic to explore the possibilities of a festival main stage. Olly Alexander is reminiscent of a young Andy Bell in both voice and capriciousness as he pirouettes throughout their sleek Hi-NRG. With debut album *Communion* only just released, they don't yet have enough material for a solid festival set, but compensate for that with Alexander's puppyish charm.

Chic's ability to guarantee good times remains undimmed, and Nile Rodgers' way of mixing hits he's produced

with his own songs – from Bowie's *Let's Dance*, Duran's *Notorious* and Sister Sledge's *We Are Family* to *Le Freak* – isn't boastful, just good festival manners. Good cheer of a very different sort comes from Grace Jones: covered in tribal body paint, topless, yelling about legalising cannabis... you'd change carriage if she was next to you on the train, but it's the kind of batshit spectacle festivals don't offer enough of. *Nightclubbing* is tough, *Pull Up To The Bumper* is divine, and it's only topped by Jones hula-hooping throughout *Slave To The Rhythm*.

Jones' set hollers "Follow that!" at full volume, but Kylie

is unfazed. With a relatively minimal three costume changes, it's a hits show delivered with a warmth not often associated with Kylie. She sings the *Neighbours* theme in a pointed dig at nearby residents causing the absurdly early 10pm curfew, does *I Should Be So Lucky* properly rather than with its now-traditional jazz flumperty, and slinks about during *Slow* in teasing manner. It's fabulous, yet her good work is undone by ending on *Into The Blue*. Yes, *Kiss Me Once* is an under-rated album, but nobody bought it and ending on its single is a churlish note on which to close a fabulous event. Some people... **John Earls**

ROISIN MURPHY ROUNDHOUSE, LONDON

16 MAY



Had David Bowie and Grace Jones produced a lovechild, it would probably have shared Roisin Murphy's wardrobe. Like her spiritual father, Murphy has become a master at laying low, having taken seven years between the sparkling *Overpowered* and the recent *Hairless Toys* albums. True, there's been the occasional guest foray on club bangers and last year's Italo House tribute EP *Mi Senti*. Murphy is an A-list singer at heart, capable of delivering perfect alt-pop moments that transform the planet into a giant glitterball – yet she always side-steps the obvious, and all but neglects her colourful past.

Her greatest hits are avoided, audience communication is kept to a minimum and she playfully dodges the dim spotlight. Yet there are eight incredible costume changes, and a collection of adorable new songs worthy of the Top 10 in a more just universe.

Murphy begins by sliding into view to the pulse of a four-by-four kick drum, resplendent in a garish Nineties tracksuit, looking like she's robbed a local jumble sale. "I've just been for a jog," she quips, before slinking into the effervescent disco pop of *Evil Eyes*. *Gone Fishing*, *Dear Miami* and the eerily minimal

Exploitation maintain the relentless pace of a set that only breaks for the fractured riffery of Chris Isaak pastiche *Exile*. She moonwalks off stage, re-emerging with a fluorescent croissant on her head. "I'm giving up fashion for Lent," is her half-baked apology before a quick change into something resembling a sexy red chilli.

Tonight the tracks segue sensually into one another, recreating a classic club night rather than a gig, and the feelgood factor reaches its zenith during a mammoth *Jealousy* complete with acapella breakdown. Yet Murphy studiously avoids *Sing It Back* and anything from *Overpowered*, explaining: "I love pop music, I'm not trying to destroy it. I'm trying to push it – it's all about ideas."

As new as most of those ideas are, a few past morsels do survive. Former Moloko colleague Eddie Stevens orchestrates a supremely funky take on *Pure Pleasure Seeker*, before stripping *Familiar Feeling* to its bare bones.

Flitting between techno, country, funk and avant-garde, the captivating Murphy has the rare quality of crafting quality dance music that satisfies the brain as much as the feet. And her frocks aren't bad either.

Rudy Bolly



PAUL MCCARTNEY O2 ARENA, LONDON

23 MAY



You can't really legislate or prepare yourself for the rush of emotions you feel when Paul McCartney plays the Beatles hymns that *The Long And Winding Road*, *Let It Be* and *Yesterday* have become over the last 45 to 50 years. Or when he pays tribute to John Lennon, George Harrison and Jimi Hendrix with *Here Today*, *Something* and *Foxy Lady*. Obviously perfectly at home in London and happy to entertain his children, grandchildren and rows of celebrities including Brandon Flowers, Simon Pegg and Ant and Dec, McCartney looks two decades younger than his 72 years and gets away with a playful version of *All Together Now*. With her husband's blessing, he even autographs the shoulder blade of a female fan who's been waiting years for the occasion.

Backed by a trio of superlative LA musicians in guitarists Rusty Anderson and Brian Ray plus drummer Abe Laboriel Jr and sole Brit, longstanding keyboardist Paul 'Wix' Wickens, McCartney packs 40 songs into 150 minutes and touches on most parts of his sublime catalogue. There are generous handfuls of Beatles rockers – *Can't Buy Me Love*, *Eight Days A Week*, *Paperback Writer*, *Back In The USSR* and more – plus Wings

classics like *Listen To What The Man Said*, *Let Me Roll It* and *Band On The Run* to take the crowd back to the blissful Seventies, while four new songs, including the uplifting *Hope For The Future*, prove he can still pen a melody and lyric that tug at the heart strings.

McCartney also rewinds the clock back to 1980 with the inclusion of *Temporary Secretary*, a Kraftwerk-like electro track from that year's *McCartney II*. Although it's been used in his intro music for several years, Macca has never performed it live before, and it demonstrates that synthpop holds no secrets for him. It's a lateral move unexpected by a headlining act of his vintage and magnitude, and demonstrates how at ease he feels with his current band, arguably the best he's ever had – give or take the Fab Four with Billy Preston on keyboards.

When an over-enthusiastic Dave Grohl joins in for *I Saw Her Standing There* at the end of the first encore, you feel things can't get any better. However, the *Abbey Road* medley that concludes the second encore – *Golden Slumbers*, *Carry That Weight* and *The End* – neatly wraps up the evening. McCartney's life's work has been one of the gigs of a lifetime. **Pierre Perrone**



ISLE OF WIGHT FESTIVAL SEACLOSE PARK, ISLE OF WIGHT

12-14 JUNE



The traditional start to the mainstream festival season, Isle Of Wight's organisers had stepped up their game by stealing Fleetwood Mac from Glastonbury. The veterans' first ever festival show was here, after years of talk from Michael Eavis that they were his dream Glastonbury booking.

Were they worth the rumoured record festival fee? Well, they drew the weekend's biggest crowd. An ideal way to calm down at the end of a hectic weekend saw Lindsey Buckingham, Stevie Nicks and the returning Christine McVie somewhat croaky of voice, but delivering the hits.

The Prodigy and Blur were livelier headliners, both with something to prove despite their status. The Prodigy were all out to ensure nobody thinks of them as mellowing in old age, with the title track of new album *The Day Is My Enemy* as incendiary as the opening *Breathe*. If *Firestarter* was thrown away in an unsuitable new dub setting, then the angry new songs caused anyone who stayed in the opening day's torrential rain to forget about the weather and kick up a muddy fuss.

Blur, for the first time in 12 years, also had a new album to promote. Their show was more divisive – there's no arguing

with the quality of old tracks like *Trouble In The Message Centre*, but for a festival show the hits took too long to arrive, and the lively new songs from *The Magic Whip* deserved a more raucous response than being placed in the middle of relative obscurities.

Away from the headliners, the festival finally had some fresh talent to enjoy. In previous years Isle Of Wight has barely bothered with new bands, but the new Jack Daniel's-sponsored Jack Rocks tent had an almost uniformly high standard of promising rowdy rock'n'roll – like Welsh trio Trampolene's mix of confrontational punk and social commentary poetry, and The Jacques' snotty pop.

The Sunday afternoon second stage double-whammy of The Lightning Seeds and Ash was the unexpected standout of the weekend. Ash placed three infectious tunes from new album *Kablammo!* amongst an otherwise all-hits show, while Ian Broudie's mob drew such a giant crowd that the tent had to be closed. If you want the definition of timeless pop, look no further than Broudie's conveyor belt of solid gold singles. He may have been forgotten by the media, but there will always be a place for melodies this strong. **JE**

BRYAN FERRY SYMPHONY HALL, BIRMINGHAM

20 MAY



Casually wandering onto the stage with a relaxed level of cool that's been his trademark since Roxy Music ditched their glam rock flamboyance for suits 35 years ago, Bryan Ferry exudes a mature grace and sophistication. He may well be edging towards 70, but the labourer's son remains the very epitome of suave.

Ferry opens with two new numbers from his album *Avonmore*, the title track and *Drive Me Wild*. After his intriguing yet underperforming instrumental collection *The Jazz Age*, *Avonmore*'s glossy, layered sound is almost a return to the classic Ferry territory of his *Boys And Girls* era. Live, the tastefully performed newbies sit comfortably alongside such old faves as *Slave To Love*, with the slick groove of *Loop De Li* a genuine highlight. Schmalz? No chance.

Backed by a tight 10-piece band, a retake on *Zamba* is imbued with far more creeping dread than the recorded version, while an extended mid-set replay of *Avalon*'s instrumental closer *Tara* gives several band members time in the spotlight. Among them is slinky soprano saxophonist Jorja Chalmers, who does an excellent job filling in for Roxy's Andy Mackay throughout.

Though an accomplished songwriter himself, a noticeable proportion of Ferry's solo output has seen him croon songs made famous by others. Under a bright spotlight, backed by just piano and with his harmonica close to hand, a yearning variation on Bob Dylan's *Don't Think Twice It's All Right* reveals a sensitivity and longing the song's author could never achieve anymore. It's masterful. Later, his rendition of *Jealous Guy*, while smoothing over the emotional rawness of John Lennon's original, also finds something new. But Ferry's deft knack for making a song his own really climaxes with his tight, howling revision of clattering Sixties blues track *Let's Stick Together*. It's this 1976 smash, along with the Roxy material from the same period, that still excites, with the swirling art school rock of *Out Of The Blue*, alongside the strutting *Love Is The Drug*, *Virginia Plain*, *Do The Strand* and *Editions Of You* that get the sell-out crowd on their feet. The contrast between those glam smashes and *Avonmore*'s layers is significant, but Ferry handles the journey like a pro. To paraphrase *Do The Strand*, he might not be a new sensation, but he remains a fabulous creation. **JE**



THE GO! TEAM VILLAGE UNDERGROUND, LONDON

17 JUNE



Over a decade into their career, Brighton collective The Go! Team are still that tantalising one great crossover track away from breaking into the mainstream. They really should be a bigger concern by now. Songwriter Ian Parton's magpie approach seems to Hoover up Hot Chip's modern pop, The Avalanches' sampledela, Beastie Boys' funk and the dreaminess of Saint Etienne to create a joyful, unpredictable approach.

However, the biggest gig for recent fourth album *The Scene Between* also highlights the reason they've remained a cult concern. There's a fine line between charmingly homemade and downright shambolic, and the first half of their hour-long set falls on the wrong side. Three members of their six-piece touring line-up are new, which may explain why the sound is so muddy. What sounds vibrant on record is a thudding mess on *The Scene Between's* title track, where Parton's vocals are totally inaudible.

There is at least plenty to watch. Parton jumps around the stage while playing guitar like Graham Coxon's excitable brother, with leonine rapper Ninja an effective cheerleader, coercing fans into a chant of "Go Team!" in an otherwise

messy take on early single *Huddle Formation*.

It's actually the brand new song *She's Got Guns* which transforms the show. Highlighting their ability to remain tuneful while aggressive, it's an instant winner and seems to make the band redouble their efforts for the second half. New rhythm section Cheryl Pinero and Simone Odaranile get tighter, singer Maki sounds sweeter, and they suddenly add new layers of vitality to the studio versions rather than jumble them about. Before old favourite *Everyone's A VIP*, Ninja boasts: "The last time we played this, people bounced so hard they hit the ceiling," before deadpanning "It was quite a low venue." It does indeed cause a mass pogo, if not one to trouble the club's high beams.

The main set ends with Maki, Ninja and Parton harmonising superbly on the new album's *The Art Of Getting By*, before the nursery rhyme vibe of *Apollo Throwdown* brings the night to a suitably smiley close. There's much to admire about the band's desire to bring their dayglo music to life by throwing a party, but sometimes the six-a-side Team seem a little rusty and in need of coaching in how to achieve more consistency. **JE**

THE JAM: ABOUT THE YOUNG IDEA SOMERSET HOUSE, LONDON

25 JUNE (RUNS UNTIL 31 AUGUST)



Until David Bowie's majestic *David Bowie is*, music exhibitions tended to make artists' careers look smaller than they merited. They could be laughably arty (Oasis) or just a bit cheap (Nirvana), but mostly it appeared that musicians had been too busy getting on with their careers to bother saving any artefacts of note. There were exceptions, of course; The Clash's Mick Jones appeared to have kept every empty crisp packet since 1974 when his worryingly obsessive collection went on display.

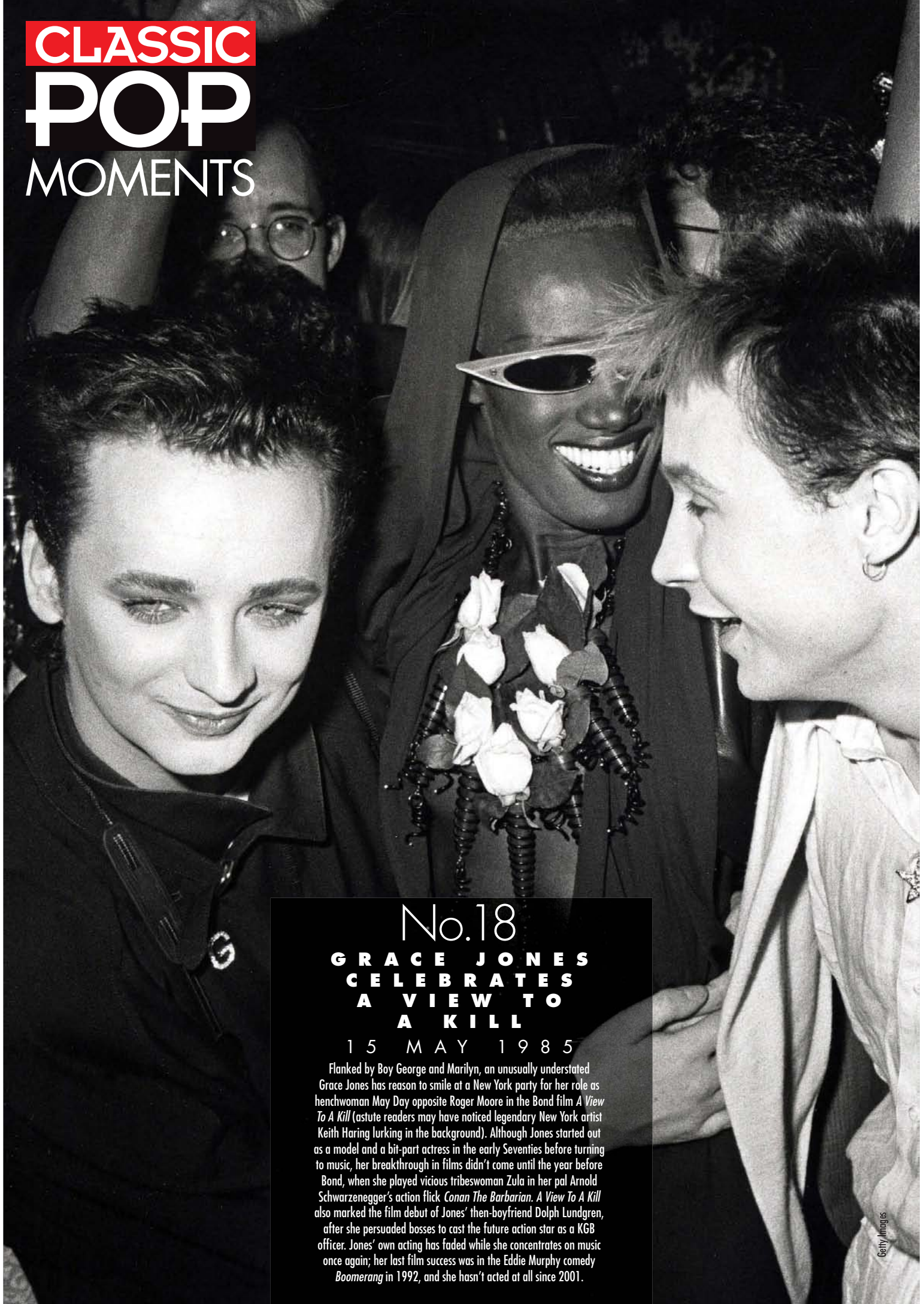
With Bowie having set the standard for memorabilia displays as much as he did with music, The Jam seem to have taken careful note of how best to cover their seemingly meteoric career. Releasing six albums in five years wasn't quite as brief as it appeared, of course, for they were an iffy covers band in Surrey until punk forced them to sharpen up musically and sartorially. Seeing Bruce Foxton's handwritten setlists full of wedding party staples is cute, and there's a pleasing lack of pretension at the welter of local newspaper cuttings, alongside certificates from Paul Weller's father John's amateur boxing days.

Chiefly curated by Weller's sister Nicky, the pre-show publicity had concentrated on the fact that all three members had jointly contributed items to the exhibition. The shivers brought on at seeing their instruments together again on a mock-up stage as live footage plays on a screen behind makes it as close as we'll get to seeing them reunited. Speaking of instruments, Weller's guitar based on Roy Lichtenstein's *Wham!* painting is gorgeously displayed and the Pop Art influence continues with the range of slogan prints, tempting even at £65.

At 35 years' distance, some of the contemporary adverts like "Get your own The Jam jacket!" appear to be from *Viz* or *The Framley Examiner* but the affection for everything associated with the band sings out from the seven lovingly displayed rooms. Whether you want to geek out at reel-to-reel demos or chuckle indulgently at Weller's schoolboy cartoons, it's a faultless time capsule. As the giant poster on one wall puts it: "The best f***ing band in the world" – and, until Bowie comes out with Volume 2 of *...is*, it's the best f***ing exhibition in the world too. **JE**



CLASSIC POP MOMENTS



No.18

GRACE JONES CELEBRATES A VIEW TO A KILL

15 MAY 1985

Flanked by Boy George and Marilyn, an unusually understated Grace Jones has reason to smile at a New York party for her role as henchwoman May Day opposite Roger Moore in the Bond film *A View To A Kill* (astute readers may have noticed legendary New York artist Keith Haring lurking in the background). Although Jones started out as a model and a bit-part actress in the early Seventies before turning to music, her breakthrough in films didn't come until the year before Bond, when she played vicious tribeswoman Zula in her pal Arnold Schwarzenegger's action flick *Conan The Barbarian*. *A View To A Kill* also marked the film debut of Jones' then-boyfriend Dolph Lundgren, after she persuaded bosses to cast the future action star as a KGB officer. Jones' own acting has faded while she concentrates on music once again; her last film success was in the Eddie Murphy comedy *Boomerang* in 1992, and she hasn't acted at all since 2001.

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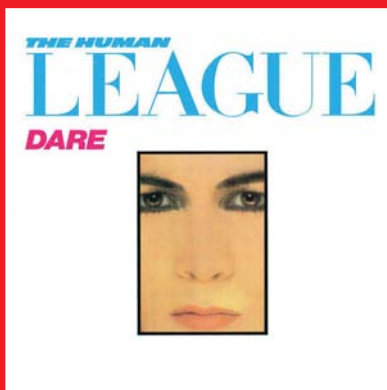




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